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A

TREATISE.

on the

MUSIC

(of)

HINDOOSTAN

by

Captain R. Augustus Willard,

*Commanding in the service of H. H. the Nawab of
Banda.*



A

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ON

T H E M U S I C

OF

HINDOOSTAN.



A
TREATISE
ON
THE MUSIC OF HINDOOSTAN,
COMPRISING A DETAIL OF
The Ancient Theory
AND
MODERN PRACTICE.

THE similarity of the music of Egypt and Greece to that of this country has been traced and pointed out: harmony and melody have been compared: and time noticed. The varieties of song have been enumerated, and the character of each detailed: a brief account of the principal musicians superadded, and the work concluded with a short alphabetical glossary of the most useful musical *terms*.

The man that hath no music in himself
Nor is not moved with concord of sweet sounds
Is fit for treasons,—*Shakspeare's Merchant of Venice.*

BY
CAPTAIN N. AUGUSTUS WILLARD,
Commanding in the Service of H. H. the Nuwab of Banda.

CALCUTTA:
PRINTED AT THE BAPTIST MISSION PRESS, CIRCULAR ROAD.

1834.

TO

LADY W. C. BENTINCK,

&c. &c. &c.

MADAM,

The illustrious statesman, our present GOVERNOR GENERAL, to whom the administration of the affairs of India is entrusted, has done so much for the good of the country at large, and for the benefit of my countrymen in particular, that I consider myself, though not individually benefited by them, as bound to acknowledge them. The sentiments of gratitude conveyed in a private letter are only known to the parties concerned, or if recorded in a newspaper, are but of ephemeral existence, and I have therefore taken this method of expressing my humble sentiments towards His Lordship; and from your Ladyship's relation to Lord W. C. BENTINCK, you will, I entertain no doubt, feel an equal degree of satisfaction, when convinced of the real sentiments of one of a community whom he has laid under such important obligations.

With respect to yourself, Madam, I have only to observe, that it was chiefly with the view of being enabled to dedicate the work to your Ladyship, that it has been so abruptly and almost prematurely introduced to public view, in this season of public depression through the recent failures.

With my heartfelt acknowledgments for the very condescending and handsome manner in which your Ladyship has been pleased to accede to my request, that you would permit me the honor of dedicating the work to your Ladyship,

I beg to subscribe myself, with all respect,

MADAM,

Your Ladyship's very obedient, and much obliged humble servant,

N. A. WILLARD.

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PREFACE.



By music minds an equal temper know,
Nor swell too high nor sink too low ;
Warriors she fires with animated sounds,
Pours balms into the bleeding lover's wounds.—POPE.



Poets themselves must fall, like those they sung,
Deaf the praised ear, and mute the tuneful tongue.—POPE.



A general view of the plan and contents of the work.

A TREATISE on the Music of Hindoostan is a desideratum which has not yet been supplied. Although several eminent orientalists have endeavoured to penetrate this elegant branch of Indian science, scarcely any part of it has been elucidated or rendered familiar to Europeans. It is this chasm which I have endeavoured to fill ; how far I have succeeded in an undertaking so difficult (for reasons which shall presently appear), it is for the public to determine.

It is impossible to convey an accurate idea of music by words or written language ; that is, the various degrees of acuteness or gravity of sounds, together with the precise quantity of the duration of each, cannot be expressed by common language, so as to be of any use

to performers, and as the musical characters now in use, which alone can express music in the manner that could be desired, is a modern invention, of course all attempts to define music anterior to the invention of this elegant and concise method must have necessarily proved abortive.

How far the ancient philosophers of this country advanced towards the perfection of this science will appear in the course of this work ; but as they were something similar to the awkward attempts made in Europe previous to the invention of the system now in use, they were insufficient for practice. The musical scale, invented by Magister Franco, and the time table, were both known here, and it only required a trifling degree of ingenuity to connect the one with the other, so that one individual character might instantly express both. This step was wanting, and it is this which has rendered all their treatises on music an unintelligible and almost useless jargon.

During the earlier ages of Hindoostan, music was cultivated by philosophers and men eminent for polite literature, for whom such general directions and rules for composition sufficed, after a course of musical education acquired from living tutors ; indeed, the abhorrence of innovation, and veneration for the established national music, which was firmly believed to be of divine origin, precluded the necessity of any other ; but when from the theory of music, a defection took place of its practice, and men of learning confined themselves ex-

clusively to the former, while the latter branch was abandoned entirely to the illiterate, all attempts to elucidate music from rules laid down in books, a science incapable of explanation by mere words, became idle. This is the reason why even so able and eminent an Orientalist as Sir William Jones has failed. Books alone are insufficient for this purpose—we must endeavour to procure solutions from living professors, of whom there are several, although grossly illiterate. This method, although very laborious, and even precarious, seems to be the only one by which any advance can be made in so abstruse an undertaking. Should the public consider this work as at all conducive to the end to which it achieves to aspire, it is the intention of the author to lay before them specimens of original Rags and Raginees, set to music, accompanied with short notices, which will serve to elucidate the facts advanced in this volume.

The causes which induced a defection of the theory from the practice of music in Hindoostan will be developed in the course of the work, and it is sufficient here to notice that such a defection has actually taken place, and that a search for one versed both in the theory and practice of Indian music would perhaps prove as fruitless as that after the philosopher's stone. The similitude will hold still further if we take the trouble to second our search with due caution, for there are many reputed Kemiagurs in this country, all of whom prove themselves to possess no more knowledge of the auri-

ferous art, than the reader can himself possibly be possessed of.

A taste for the classics is imbibed by us from our school education. No philologer will, I believe, deny that impressions contracted in early infancy, or tender age, will, if possible, be effaced with the greatest difficulty.

It is therefore hard for us to divest ourselves of the idea that whatever is of Greek or Egyptian origin must be deserving of respect and imitation. The near connection between poetry and music should not be forgotten. To the antiquarian such researches afford a two-fold interest. From this source should be derived that veneration for ancient music which all classical scholars entertain, and for which several have laboured.

The similitude between the music of the classical nations and that of Hindoostan has never I believe been traced, and the following labour will I presume to hope be productive of some fruit.

There is no doubt that harmony is a refinement on melody ; but much modern music, divested of the harmony which accompanies it, presents to us its blank nudity, and want of that beauty which warranted the expression “and most adorned when adorned the least.” Although I am myself very fond of harmony, and it cannot but be acknowledged that it is a very sublime stretch of the human mind, the reasoning on harmony will perhaps convince the reader that harmony is more conducive to cover the nakedness, than shew the fertility, of genius. Indeed, perhaps all the most

beautiful successions of tones which constitute agreeable melody are exhausted, and this is the reason of the pooriness of our modern melody, and the abundant use of harmony, which however in a good measure compensates by its novelty. At the same time, we are constrained to allow that harmony is nothing but art, which can never charm equally with nature. "Enthusiastic melody can be produced by an illiterate mind, but tolerable harmony always supposes previous study,"—a plain indication that the former is natural, the latter artificial.

To be convinced that foreign music, such as we have not been accustomed to, is always repugnant to our taste, till habit reconcile us to it, we need only refer to the sentiments of the several travellers who have recorded their particular feelings on hearing the music of nations with whom they have had but little intercourse. Europe, the boast of civilization, will likewise throw an additional weight into the balance of impartiality when the music or science of those nations is concerned who are designated semi-barbarous by her proud sons. It should be a question likewise, whether they have witnessed the performance of those who were reputed to excel in so difficult a practice.

If a native of India were to visit Europe, and who having never had opportunities of hearing music in its utmost perfection—who had never witnessed an opera, or a concert, directed by an able musician, but had merely heard blind beggars, and itinerant scrapers, such as

frequent inns and taverns—were to assert that the music of Europe was execrable, it would perhaps never have occurred to his hearer that he had heard only such music as he would himself designate by the same title, and the poor traveller's want of taste would perhaps be the first and uppermost idea that would present itself. But when we possess the contrary testimonies of two enlightened travellers with respect to the same subject, surely, we may have reason to appear somewhat sceptical. On the opinions given by Europeans on the music of Hindoostan, I shall produce an example.

Dr. Griffiths, in his *Travels in Europe, Asia Minor, and Arabia*, 1805, page 115, says, "There are amongst the Turks some who affect a taste for music; but they understand not "the concord of sweet sounds," nor comprehend, according to our system, a single principle of musical composition. An ill-shaped guitar, with several wires, always out of tune,—a narrow wooden case, upon which are fastened two cat-gut strings,—a tambourine of leather, instead of parchment, ornamented with many small plates of brass, which jingle most discordantly,—and a sort of flute, made without any regard to the just proportion of distance between the apertures, constitute the principal instruments of these virtuosi: yet it is extremely common to see, amongst the lowest orders, performers on the guitar, which they continue for hours to torment with a monotony the most detestable."

In a note on this paragraph, the Doctor says, "These ideas were committed to paper many years ago : I have since seen Mr. Dallaway's interesting Remarks upon the Music of the Turks, which I shall transcribe ; and only observe, that however correct may be their theory, their execution has always appeared to me (and I had many occasions of attending to it) so far beneath mediocrity, as to merit no kind of comparison with any other music or musical performers. From the division of the semitones into minor tones, Mr. D. says, results that *sweetness of melody* by which they are so much delighted, and which leads them to disparage the *greater harmony* of European music :—but Turkish judgments only can give way to a preference so preposterous ; nor can it be supposed that performers, who *play merely from memory*, and *reject notes*, can acquire any eminence in the difficult science of music." Mr. Dallaway says, "They are guided by strict rules of composition according to their own musical theory."

I have quoted this passage not as the only or most appropriate example, but because it first occurred to me, and the similarity between the Turkish, as described by Dr. G. and Mr. D. and the Indian music, appeared to me to be sufficiently close to warrant its insertion in this place.

From the censure passed by Dr. G. on musicians playing from memory, it should appear, that it did not occur to him that all ancient musicians of Egypt, Greece, and Rome, lived in an age much prior to that of the

monk of Arezzo, who is supposed to be the inventor of the modern musical characters, and must consequently have played from memory, notwithstanding which they are celebrated to have acquired eminence. In more modern times we have had several bright examples in men who were either born blind, or were deprived of sight in early infancy, and constantly played from memory, who became great musicians and composers. In fact, several eminent men have been of opinion that the study of music was to be chiefly recommended to blind persons. Saunderson, the algebraist, became blind in his infancy, and Milton was so when he composed his divine poem, which shews what men are capable of doing from memory.

On the acquisition of India to the Europeans, it was generally believed to have been in a semi-barbarous state. The generous attempts made by Sir Willam Jones, and Dr. Gilchrist, together with the elegant acquirements of Mr. H. H. Wilson, have proved it to be an inexhaustible mine, pregnant with the most luxuriant ores of literature. Several French authors have likewise contributed to the more intimate acquaintance of the Europeans with Eastern learning.

The poetry of a nation is almost universally sought after by the traveller and the curious, and it is seldom considered by him that its music deserves a thought; while it should be remembered, that poetry and music have always illustrated and assisted each other, particularly in Hindoostan, where both are subservient to

religion, and where the ablest performers of music were Munies and Jogees, a set of men reputed for sanctity, and whose devout aspirations were continually poured forth in measured numbers and varied tone.

Every scrap of Egyptian and Grecian music is treasured up as a relic of antiquity, how despicable soever its merits might be. I at least have not discernment sufficient to comprehend the beauties of the Greek air inserted in the *Flutist's Journal*, No. 6, page 123, and many other pieces of equal merit, which I could point out, were I inclined to criticise.

That Indian music, although in general possessing intrinsic claim to beauty in melody, is seldom sought after, will be, I presume, allowed; but why? I shall venture to say, because possession cloy. We think it in our power to obtain it whenever we please, and therefore we never strive for it; but may we never, never become a nation so lost and forgotten as the ancient Egyptians and Greeks, whose music can only be gleaned from some imperfect accounts in their writings, although it would enhance the value of the music of this country. I am however convinced, for reasons given above, that an endeavour to comprehend the ancient music of Hindoostan would not prove so easy an undertaking as one would be inclined to promise himself it would.

I have endeavoured to notice the similarity which appears to me to exist between the music of Hindoostan and that of the other two ancient nations—how far my conjectures have been correct, it remains with the learn-

ed to decide. Should my labours prove successful in any one instance, I shall feel happy to have contributed even in so small a degree to the development of a science so intimately connected with the *belle lettres*, and which respects a country acting so conspicuous a part on the theatre of the modern world.

Egypt, Greece, and Rome, are the only ancient countries which the European scholar is taught to reverence as having been civilized and enlightened—all the rest he is to consider as barbarous. India is not generally thought of, as deserving of any approximity in rank; but the acuteness of some has even led them to doubt, whether this country was not in a state of civilization even before the most ancient of those three; nay, whether this was not the parent country—the root of civilization. If a graft from the parent tree, having found better soil, has flourished more luxuriantly, are we to despise the root which gave it birth? In India to this day superstition and idolatry prevail: so did they in Egypt, Greece, and Rome, and if the truths of the gospel were not to have been announced to the world for two thousand years longer, we should have found the same things prevailing in Europe. India has besides suffered the persecutions of illiberal Mahomedan princes, who were equally superstitious; and although desirous of eradicating idolatry (the falsity of which they never thought of demonstrating but with the sword) and were thus far certainly iconoclasts, surely were no encouragers to the improvement of sciences.

So that all the philosophy and learning of the Hindoos consist in the knowledge of their most ancient writings. If it should appear that in those times they had advanced more towards the perfection of music than did the classical nations, it seems to me sufficient to authorize their bearing the palm, at least in this branch of science.

The theory and practice of music, as far as it is now known and practised in Hindoostan, I hope I have succeeded in describing. A knowledge of what might be wanting here, I presume will be found on inquiry very difficult to obtain*; but I hope some one more able

* “ Had the *Indian* empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of music invented, as the Hindus believe, by their gods, and adapted to mystical poetry: but such have been the revolutions of their government since the time of *Alexander*, that, although the *Sanscrit* books have preserved the theory of their musical compositions, the practice of it seems wholly lost (as all the *Pandits* and *Rajas* confess) in *Gour* and *Magarha*, or the provinces of Bengal and Bahar. When I first read the songs of *Jayadéva*, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original music; but the *Pendits* of the south referred me to those of the west, and the *Brahmans* of the west would have sent me to those of the north; while they, I mean those of Nepal and Cashmir, declared that they had no ancient music, but imagined, that the notes of the *Gītāgōvinda* must exist, if any where, in one of the southern provinces, where the poet was born: from all this, I collect, that the art which flourished in India many centuries

and persevering will supply the deficiencies, and restore the original music of this country to its primitive state. Many branches of Indian science and literature have been revived by zealous orientalists, and it seems not quite clear, why its music has been so much neglected.

I have not confined myself to the details in books, but have also consulted the most famous performers, both Hindoos and Moosulmans, the first Veenkars in India, the more expert musicians of Lukhnow, and Hukeem Sulamut Ulee Khan of Benares, who has written a treatise on music.

The reader will not find this work a translation of any of the existing treatises on music, but an original work, comprehending the system of Hindoostanee music according to the ancient theory, noticing as much of it as is confirmed by the practice of the present day. I have endeavoured, likewise, throughout the work, to assign the motives for several peculiarities in Hindoo music and manners, for which none has been hitherto assigned, such as the confining their Raginees to particular seasons of the year and time of day and night.

ago, has faded for want of due culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral roundelays of Mathura on the loves and sports of the Indian Apollo."—*Sir William Jones, vol. I. p. 440.*

Sir William Jones, it seems, confined his search to that phoenix, a learned Pundit, who might likewise be a musician; but, I believe such a person does not exist in Hindoostan for reasons which shall be hereafter noticed.

the difference between the lyric poetry of several nations of Asia, sung in this country : some ancient customs now become wholly or partly obsolete, and practices now out of fashion, or rendered useless in consequence of the security afforded by the British Government.

In the definition of the term "*Rag*," I have taken the liberty to differ from Dr. Gilchrist and Sir William Jones ; the motives for which will, I hope, appear sufficiently cogent to have warranted the presumption. Some reasoning on harmony and melody will likewise be found, which I hope will not be unacceptable ; but on impartial consideration found to possess some weight. The immense variety in time noticed in the original treatises, a great many of which are still practised, has led me to discuss this subject more largely than I should have done, had its number not been so limited in European practice, and the subject not appeared so important. *All* the species of composition have been noticed, with a short sketch of the distinguishing characters of each ; and a brief account of the principal musicians, from the most ancient to the present time, is superadded.

INTRODUCTION.



The verse of Chaucer is not harmonious to us : they who lived with him, thought it musical.—DRYDEN.

Music. Its power on the human mind. That of Hindoostan. The opinion of the Natives with respect to their ancient musicians. How a knowledge of it may be acquired. Not generally liked by Europeans. Reasons assigned for this. Native opinion with regard to its usefulness. Musical instruments. Relation of music to poetry considered. Progress of music in Hindoostan. The manner of life which should be led to insure eminence in this science. Cause of its depravity. Date of its decline. The similarity which the music of this country seems to bear to that of Egypt and Greece. How a knowledge of the music of Hindoostan might conduce to a revival of that of those countries. Comparisons offered. Whether the natives of Greece or Hindoostan had made greater progress in music. Comparisons decide in favor of the latter.

ALL arts and sciences have undoubtedly had very trivial and obscure beginnings, and the accounts given by historians of their inventors are generally to be considered as fabulous ; for they certainly are the gradual productions of several, wrought up into a system after the lapse of considerable time, and the confirmation of a variety of experiments. Nature is always gradual in her productions, and the length of time required to bring any thing to perfection is in proportion to the quality of that thing. The stately *bur* tree takes ages to develope its majesty, while the insignificant mushroom springs up in a few hours. With the human

mind, it is observed to be the same as with other productions of nature; time and culture improve it, and the more the adventitious circumstances surrounding it are favorable, the more it flourishes.

“The invention of great arts and sciences have amongst all nations of antiquity been attributed to deities or men actuated by divine inspiration, except by the Hebrews, the only nation upon earth who had the knowledge of the true God. Indeed, there is an awe with which men of great minds, particularly such as exercise them for the benefit of mankind, inspire us, that it is no wonder they were regarded by the ancients as beings of a superior order.” Men of limited command have it not in their power to diffuse their benevolence to an extensive circle; but when princes, or great statesmen and able generals, condescend to employ their leisure in works which are conducive to the benefit, or alleviation of the cares, of society, they evince the natural goodness of their hearts, they gain the particular esteem of the people over whom they exercise control, and are regarded as men of a superior order.

All philologists are agreed, that music is anterior to language. Dr. Burney* says, “Vocal music is of such high antiquity, that its origin seems to have been coeval with mankind; at least the lengthened tones of pleasure and pain, of joy and affection, must long have preceded every other language, and music. The voice of passion wants but few articulations, and must have been nearly the same in all human creatures, differing only in gravity or acuteness according to age, sex, and organization, till the invention of words

* General History of Music from the earliest ages to the present period, vol. i. p. 464.

by particular convention, in different societies, weakened, and by degrees rendered it unintelligible. The primitive and instinctive language, or cry of nature, is still retained by animals, and universally understood; while our artificial tongues are known only to the small part of the globe, where, after being learned with great pains, they are spoken. 'We talk of love, and of hatred,' says M. de Voltaire, 'in general terms, without being able to express the different degrees of those passions. It is the same with respect to pain and pleasure, of which there are such innumerable species. The shades and gradations of volition, repugnance or compulsion, are equally indistinct for want of colors.' This censure should, however, be confined to written language; for though a word can be accurately expressed in writing, and pronounced but one way, yet the different tones of voice that can be given to it in the utterance are infinite. A mere negative or affirmative may even be uttered in such a manner, as to convey ideas diametrically opposite to the original import of the word." From this it appears, that music, or at least variety in tone, is the soul of language, and without which no precise meaning can be attached to any particular word.

"*If the art of music be so natural to man that vocal melody is practised wherever articulate sounds are used, there can be little reason for deducing the idea of music from the whistling of winds through the reeds that grew on the river Nile. And indeed, when we reflect with how easy a transition we may pass from the accents of speaking to diatonic sounds; when we observe how early children adapt the language of their amusements to measure and melody, however rude; when we consider how early and universally these

* *Encyclopædia Britannica*, Art. Music.

practices take place--there is no avoiding the conclusion, that the idea of music is connatural to man, and implied in the original principles of his constitution." The Hindoos attribute the invention of music to Muhadev; but after making due allowances for superstition and ignorance, as well as for the innate pride of man, it seems unnecessary to argue this point any farther.

Every nation, how rude soever, has, we see, its music, and the degree of its refinement is in proportion to the civilization of its professors. She is yet in her cradle with the rude Indians of America, or the "hideous virgins of Congo." With the natives of Hindoostan, she may be said long to have left the puerile state, though perhaps still far from that of puberty, her progress towards maturity having been checked, and her constitution ruined and thrown into decay by the overwhelming and supercilious power of the Mahomedan government; while in Europe, and especially in the luxuriant soil of Italy, she sports in all the gaiety of youthful bloom and heavenly beauty. It is with music, as with painting, sculpture, statuary, architecture, and every other art or science, chiefly ornamental or amusing, that it flourishes best under steady and peaceful governments, which encourage them by their patronage. "Literature, arts, and refinements, were encouraged more early at the courts of the Roman pontiffs, than in any other country; and owing to that circumstance, it is, that the scale, the counterpoint, the best melodies, the dramas, religious and secular, the chief graces and elegancies of modern music, have derived their origin from Italy."

It is a very ancient observation, that the "greatest masters in every profession and science always appear in the

same period of time ;” and P. Bossu and Juvenal do not give much credit for doubting “ whether any influence of stars, any power of planets, or kindly aspect of the heavenly bodies might not at times reach our globe, and impregnate some favorite race with a celestial spirit.” He also sneers at the assertion of the supernatural conceptions and miraculous nursings of Hercules and Alexander, Orpheus, Homer, and Plato, Pindar, and the founders of the Roman and Persian empires, and attributes the cause to emulation. This latter principle however cannot exist without encouragement, which is the source of all emulation. Did Ukbur Shah not encourage and patronize genius, his court would not have been filled with the gems “ Nouratun.” Why is Italy considered as the school of music ? or why was she with regard to the rest of Europe what ancient Greece was to Rome ?

The power of music on the human mind has always been acknowledged to be very great, as well as its general tendency towards the soft and amiable passions. Polybius, speaking of the inhabitants of Cynete, Plato, with his opponent Aristotle, Theophrastus, and other ancient writers, were of this mind. In Arcadia every man was required by law to learn music, to soften the ferocity of his manners; and her admirers of Hindoostan have not been backward in their praises of it. Most natives faithfully believe that ancient songsters of the period when their government flourished had power not only over human beings, and passions, but also over irrational animals and inanimate and insensible creatures. There are professors on record to whom the wild beasts listened with admiration, nay at the sound of whose voice rocks melted and whole rivers forgot to flow.

“I have been assured by a credible eye-witness,” says Sir William Jones, “*that two wild antelopes used often to come from the woods, to the place, where a more savage beast, *Siraj ud Doulah*, entertained himself with concerts, and that they listened to the strain with an appearance of pleasure, till the monster, in whose soul there was no music, shot one of them, to display his archery; secondly, a learned native of this country told me that he had frequently seen the more venomous and malignant snakes leave their holes, upon hearing tunes on a flute, which, as he supposed, gave them peculiar delight; and thirdly, an intelligent *Persian*, who repeated his story again and again, and permitted me to write it down from his lips, told me, he had more than once been present when a celebrated lutanist, *Mirza Mokummud*, surnamed *Bulbul*, was playing to a large company in a grove near *Shiraz*, where he distinctly saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument whence the melody proceeded, and at length dropping on the ground in a kind of extacy, from which they were soon raised, he assured me, by a change of the mode.”

Whatever poets or fabulists might have alleged in favor of music, and whatever extravagant praises the wildness of their heated imaginations, assisted by the dictates of a fertile genius, led them to pronounce, it is nevertheless certain that very few persons have been found in every age whose apathetic bosom did not feel the glow music is wont to inspire. The power of music anciently, it has been supposed,

* On the Musical Modes of the Hindoos, written in 1784, and since much enlarged by the President, p. 415.

would, from the agreeable surprise, which must have been occasioned by its novelty, add much to the effect that could be looked for in later times; indeed, some have supposed, it could not but be irresistible. With regard to Oriental music, although it has been generally celebrated by almost all scholars of the East, yet it seems to me very doubtful, whether any of those who have thus eulogised the subject fully comprehended its beauties.

The only way by which perfection in this can be attained is by studying the original works, and consulting the best living performers, both vocal and instrumental; and few persons have inclination, leisure, and opportunities sufficient for an undertaking in itself so complicated, and rendered more so from the want of perspicuous definitions. Indeed, without the assistance of learned natives, the search would be entirely fruitless. The theory of music is so little discussed at present, that few even of the best performers have the least knowledge of any thing but the practical part, in which to their credit it must be acknowledged they excel. The reason of which seems to be, that most treatises on Hindoostanee music are written in the manner of "Tartini on Harmony," which men of erudition have lamented was not committed "in a style of greater perspicuity."

Notwithstanding what men of great learning and taste have alleged in favor of oriental music, persons whose authority should be venerable, there are many who treat it with derision: some that pretend to be connoisseurs, but upon whose judgment I shall leave others to offer their opinion, and will observe in a transient manner, that the only reasoning they have to allege is to remark with a smile that it is *Hindoostanee* music, and not consistent with their natural taste,

without satisfying us that their taste is of the most refined nature.

There is a note in Mr. Wilson's translation of the *Megha Duta* on this passage :

“ Not e'en the vilest, when a falling friend
“ Solicits help it once was his to lend,”

which I cannot help transcribing :

“ The *Hindus* have been the object of much idle panegyric, and equally idle detraction; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized, and there are many of the European residents of India, who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply; and that no doubt of its tenor may remain, I add the literal translation of the original passage, “ Not even a low man, when laid hold of for support by a friend, will turn away his face with forgetfulness of former kindness; how therefore should the exalted act thus ?”

If by Hindoostanee music is meant that medley of confusion and noise which consists of drums of different sorts, and perhaps a fife—if the assertion be made by such as have heard these only, I admit the assertion in its full extent; but if it be so asserted of all Hindoostanee music, or of all the beauties which it possesses or is susceptible of, I deny the charge. The prepossession might arise from one or more of the following causes; first, ignorance, in which I include the not having had opportunities of hearing the best performers. Secondly, natural prepossession against Hin-

doostanee music. Thirdly, inattention to its beauties from the second motive or otherwise. Fourthly, incapacity of comprehension. It is probably not unfrequent that all these causes concur to produce the effect.

It is certainly not rational in a man to praise or decry any thing before he is perfectly acquainted with its various excellencies or imperfections. There are many things in nature which might appear impossible to a superficial observer of her works—there are likewise several mechanical and philosophical contrivances which present a similar view to the uninitiated. Who would have thought that instinct could lead an irrational animal so far as almost to approach to sense, before proper attention was paid to the various devices and arts employed by different animals? Who should have credited the wonderful effects of gunpowder, which obtained for the Spaniards the appellation of the “mighty thunders” in the wars with the Incas so late as the middle of the fourteenth century? That fire might be literally brought down from heaven was considered a miracle before Dr. Franklin’s time, and such a thing as the fulminating silver was not dreamed of before the invention of it by Brugnatelli. What surprising and stupendous effects have of late years been produced by the action of so simple an agent as steam, and to what variety of purposes has it been directed by the ingenuity of man! How it would have rejoiced Captain Savery to have beheld steam, acting as it were from its own impulse and consciousness, resembling that of a reasonable being!

We can easily see how ignorance or incapacity might lead a person to wrong conclusions, yet we do not consider whether those persons who decry Hindoostanee music have had

opportunities of hearing it to the best advantage; whether, supposing they had, they were at the time divested of all prejudices against it, and were disposed to judge impartially; whether they possessed the requisite capacity to comprehend its beauties.

Dr. Burney, in his preface to his general History of Music, from the earliest ages to the present period, (MDCCLXXVI.) very justly observes, that “to love such music as our ears are accustomed to is an instinct so generally subsisting in our nature, that it appears less wonderful it should have been in the highest estimation at all times, and in every place, than that it should hitherto never have had its progressive improvements and revolutions.” It is perhaps owing to this general want of acquaintance with it, that oriental music is not so much esteemed as perhaps its merit deserves. Although I have met with some European ladies who eagerly desired to possess a copy of a Hindoostanee song or air, yet it seemed to me that they esteemed it more as a relic of curiosity, perhaps to be sent home, than for its intrinsic worth in their eyes.

The author of “An Inquiry into the Life and Writings of Homer” very justly observes, that “we are born but with narrow capacities: our minds are not able to master two sets of manners, or comprehend with facility different ways of life. Our company, education, and circumstances make deep impressions, and form us into a character, of which we can hardly divest ourselves afterwards. The manners, not only of the age and nation in which we live, but of our city and family, stick closely to us, and betray us at every turn when we try to dissemble, and would pass for foreigners. In a similar manner, unless we are perfectly well acquainted

with the manners, and customs, and mode of life prevalent amongst a nation, and at the very juncture of time which the poet describes, it is not possible to feel the effect intended to be conveyed."

Various are the opinions which the natives entertain of music with regard to its lawfulness or otherwise. The Hindoos are unanimous in their praises of it, and extol it as one of the sweetest enjoyments of life, in which the gods are praised with due sublimity, kings and princes have their benevolent and heroic actions recited in the most suitable manner, the affluent enjoy its beauties without reproach, the needy by its aid forget their misery, the unfortunate finds relief by giving vent to his sorrow in song, the lover pays the most gratifying compliment to his mistress, and the coy maiden without a blush describes the ardour of her passion.

The Moosulman doctors however disagree from them and with each other. The more severe of them prohibit the use of it altogether as irreligious and profane, while others are somewhat more indulgent, and permit it with certain restrictions. A few convinced of its excellence, but dreading the censure of casuists, have prudently preferred silence. Some have considered it as exhilarating the spirits, and others perhaps with more reason declare it to be an incentive to the bent of the inclination, and consequently possessing the property of producing both good and evil. That moral writer Shekh Sadee says,

بگویم سماع ای برادر که چیست اگر مستمع را برانم که کیست

Music is either vocal or instrumental. The former is every where acknowledged to be superior to the latter. It

is not in the power of man to form an artificial instrument so very delicate and beautiful in tone, and possessing all the pliability of a truly good voice.

When I speak of the beauties of Hindoostanee music, I would have it understood, that I mean its intrinsic and real beauties, uncircumscribed in its acceptance to any individual branch of it. Although nature might not perhaps have bestowed sufficient ingenuity on the natives of India, which might enable them to rival other nations in the nicety of their instruments, (or what appears to me a more attributable cause—a want of patronage from the distracted state of the country and depravity of the times,) she has however been sufficiently indulgent to them in their natural organs. The names of Byjoo, Nayuk Gopal, and Tansen will never be forgot in the annals of Hindoostanee music; and time will shew whether any of the disciples of the late Shoree will ever rival him. The above observation on the musical instruments of Hindoostan should only be applied to the present times, for we can offer no opinion as to the care bestowed on their manufacture during the flourishing state of the empire. With respect to the voice, there are some in existence whose singing does them great credit, and I have myself had the pleasure of hearing a few both males and females who richly deserve this praise.

It is allowed that 'some compositions contain sentences so pithy, delivered in such beautiful poetry, that they do not at all stand in need of music to set them off to advantage; while there are sometimes such happy effusions of the musician's imagination that they speak for themselves, nor could all the fire of the poet or the persuasion of the rhetorician add a single grace to those they already possess.'

The natives of India are sensible of this power of music, and have sometimes demonstrated it in their melodies, which if considered in a musical view are really elegant, and engage all our attention; but when we come to examine the sentiment which has been delivered in so delicate a strain, and which we fancy will be in accordance with the beauty of the melody, we find ourselves sadly disappointed, for they contain odd sentences awkwardly put together. I shall explain how this comes to pass.

The ancient musicians of Hindoostan were also generally poets and men of erudition, and sung their own compositions; in fact, music and poetry have always gone hand in hand, and as the Egyptian priests by means of their hieroglyphics reserved the knowledge of their sciences exclusively to themselves, so the ancient Bruhmins of this country threatened with excommunication any of their tribe who should presume to apostatise and betray the sacred writings or Shasters to any but members of the elect, whose mouths only were esteemed sufficiently holy to utter words so sacred; indeed, the innate pride of man would induce them to keep that to themselves which was the sole cause of all the abject deference and almost adoration paid to Bruhmins by all the other tribes. On the other hand, none of the inferior tribes could presume to wish to acquire a knowledge of the sacred writings, as it would be reckoned impious to do so. It was thus that the ancients sung their own compositions, but in progress of time, and especially under the Mehomedan princes, when music became a distinct trade, (and all whose imaginations were fruitful for musical composition were not likewise blessed with talent for poetry,) the musician, relying on the strength of his own abilities in music, and fancying

himself a poet of course, scorned to set melody to the poetry of others. The consequence has been what I have noticed in the preceding paragraph; but notwithstanding this disadvantage, they have gained the palm from competitors, who as poets might claim superiority, whilst the melody of the others has preserved its rank for ages.

The history of the world, and of the rise and decline of empires, the biography of eminent men, and the account of the invention and progress of arts and sciences, furnish us with one melancholy and common moral, that nothing sublunary is stable. How trivial and insignificant were the beginnings of nations, who in time grew powerful, and became the terror of their neighbours, or of the world! How different the picture of their flourishing state from that of their decline and fall; even to the time when men inquire of each other, where was Thebes, or Palibothra situated?

The history of music, in common with that of other arts and sciences, furnishes us with similar instruction. Its first origin seems to have been to convey the idea of our passions to others. In progress of time, when language arrived to a certain degree of intelligibility, its use began to be restricted to the worship of the Supreme Being. It was afterwards extended to the commemoration of great events, the celebration of the praises of chieftains and heroes, and lastly to the alleviation of the cares of society, in which the enumeration of the joys of love holds a distinguished place. In Hindoostan, music arrived at its greatest height during the flourishing period of the native princes, just a little before the Mehomedan conquest, and its subsequent depravity and decline since then, closed the scene with the usual catastrophe.

Music has always been highly appreciated, especially when its charms have not been prostituted to add to the allurements of licentious poetry. Hence it is that after it had been methodised, the greatest men in this country in ancient days admired it, and patronised its professors; till in course of time, these becoming licentious, cast such a stigma on the science, that men of honor disdained to be numbered amongst its professors. At present most native performers of this noble science are the most immoral set of men on earth, and the term is another word for all that is abominable, synonymous with that of the most abandoned and profligate exercises under the sun. The later musicians of Greece and Rome were no better, indeed the parallel will admit of being drawn through the whole latitude.

The author of *An Inquiry into the Life and Writings of Homer*, treating of bards of the age of that poet, says, "It was indeed no life of wealth or power, but of great ease and much honor. The *AOIAOI* were welcome to kings and courts; were necessary at feasts and sacrifices; and were highly revered by the people." The ancient troubadours of Provence were likewise all musicians*. Their subsequent depravity is well known.

The common opinion in Hindoostan is, that to be a great musician, a man must live retired from the world like a Jogee. This opinion is influenced by a consideration of the practices of the greatest professors of antiquity, and is not perhaps without some foundation. We know that some of the greatest poets used to retire to their favorite romantic and wildly beautiful spots, the most attracting parts of which they

* Todos o los mas cavalleros andantes de la edad passada eran grandes Trobadores y grandes musicos. Part I. lib. iii. *Don Quixote*.

copied from nature, and adopted as the foundation of their enchanting scenes. The aid the painter derives from them is evident. It is not only the poet and the painter however that such delightful places befriend, the genius of music likewise inhabits them, and in a special manner patronises her votaries there. This opinion was also common with the Greeks, as will appear from a passage quoted from Plato by Dr. Burney: "The grasshopper sings all summer without food, like those men who, dedicating themselves to the muses, forget the common concerns of life."

The paucity of men of genius has been one reason for the estimation in which they were held. This scarcity has been universally acknowledged. Sir William Temple says, "Of all the numbers of mankind, that live within the compass of a thousand years, for one man that is born, capable of making a great poet, there may be a thousand born capable of making great generals, or ministers of state, as the most renowned in story."

The musicians of this country of old, who adopted this austere method of living, concerning themselves little about the luxuries and vanities of the world, would not be bribed to display their talents in public as hired professors. No gifts or grants were considered by them as worth accepting, as they cared for nothing. Princes and great men of taste therefore found themselves under the necessity of courting their friendship, and of accepting the fruit of their genius as a favor, for which they possessed no other means of repaying them but with honor and kind treatment. Their tribe likewise screened them from all sacrilegious violence, and insured respect. The religious sentiments of the natives, who considered these persons as voluntary exiles, who had

renounced the world, and dedicated themselves to the worship of the gods, added some weight to the admiration they commanded ; and the ease and independence enjoyed by such men would spur the desire of its acquisition in others.

The consideration obtained by these men, in time, induced several of an avaricious disposition to engage as pupils, and after acquiring some knowledge of the art, to set up for themselves ; but the sordidness of their views was soon discovered. They however still continued to maintain their ground, till the country became overstocked with professors, who prostituted their abilities for a mere trifle ; and lastly, considering themselves as ministers of pleasure, and seeing that it answered their avaricious views, even engaged in other traffic not at all honorable to a man of any profession, and they might have said, with the Provençal minstrel of the 12th and 13th century :

I from lovers tokens bear,
I can flow'ry chaplets weave,
Amorous belts can well prepare,
And with courteous speech deceive.

They were become like the minstrels of England in the reign of Edward II. when it was found necessary in 1315 to restrain them by express laws.

Musicians of real merit however continued to meet with due honor and patronage till the reign of Mohummud Shah, who is considered the most luxurious of the sovereigns of Delhi, and the splendor of whose court could not be maintained without expert musicians. After the reign of this monarch, his successors had neither tranquillity nor leisure sufficient for such amusements, and became engaged in sports of a quite different nature, replete with dismal reflections.

Dr. Carey, in the preface to his *Sungscrit Grammar*, Calcutta, 1820, supposes the Egyptians to have been a colony from India. The reasons stated by that gentleman appear very plausible, which may be consulted by the curious reader. Bigland, in his *Letters on the Study and Use of Ancient and Modern History*, page 67, treating on the difference of castes, says, "This regulation has no where been found in any country of note, ancient or modern, except Egypt and India, which has caused many to suppose that the inhabitants of India were originally a colony from Egypt, or that the Egyptians were a colony from India." And again, p. 69, "These distinctions were sanctioned by religion, and interwoven into its very essence in Egypt as well as in India. In this the Egyptian priests and the Brahmuns of India have exactly hit the same mark, and met with equal success."

Although a similarity in the music of the two countries would not have much weight in hazarding such an opinion, yet, added to other resemblances, and to the conjectures of such respectable authorities, it will perhaps not be considered out of place that I have pointed out all the conformity which appeared to me to subsist between the two.

Every person who reads the history of ancient music must be struck with the vast laborious researches made in that branch of science, and cannot but admire the abilities and patience of the authors. But it is a matter of regret that their labours have more generally ended in obscurity, doubt, and conjecture, than in ascertaining the desired point. This, however, has been the case with almost all disputed points, of great antiquity, and must perhaps for ever remain so for want of authentic documents, which can never be produced by either party; for none could have existed pre-

vious to the invention of letters, and most of what was since committed to writing has been destroyed by revolutions and time. There is however another difficulty particularly attending upon the history of music. This is a science which addresses itself exclusively to the ear, and before the invention of the modern method of committing an air to paper, all description of it in books must have been vague, and liable to great uncertainty. The hatred of the natives of India to innovation has prompted them to preserve their ancient practice almost inviolable, and hence perhaps if a thorough knowledge of Indian music is acquired, and some similarity be found between it and that of the nations above noticed, there would perhaps be some hopes of unravelling the practice of those celebrated countries. That great part of ancient music is unintelligible is most generally allowed, and such as have endeavoured to elucidate them, have for the most part made but little progress, for want of perspicuous definitions, and living performers, who might assist in decyphering the theory.

If a comparison between the ancient music of Greece, which was principally borrowed from the Egyptians, and that of Hindoostan, might be hazarded, it would appear that great similarity exists between the two. The same rythmical measure, the same subdivision of semitones into minor divisions, the same noisy* method of beating time, not only

* Many ancient instruments were monotonous, and of little use but to mark the measure; such were the Cymbalum and the Systrum; and it was for this reason, perhaps, that the cymbals were called *Æera* by Petronius. But it would afford us no very favorable idea of the abilities of modern musicians, who would require so much parade and noise in keeping together. "The more time is beat," says M.

with the hand, but also with instruments of percussion ; melody without harmony, in its present acceptation ; and the similarity of the effects said to have been produced by the music of the two nations. The Diatessaron or 4th of the Greeks was always fixed, while the intermediate sounds were mutable, which equally corresponds with the practice of Hindoostan.

The Greeks divided their diatonic scale into two tetrachords, which were exactly similar to each other, *si ut re mi* and *mi fa sol la*, and the note *mi*, being that by which both were joined, was denominated the conjunctive tetrachord. The Sarungee or fiddle of Hindoostan is always tuned in this manner, and not by 5ths, as is the practice in Europe, and the Greek method is allowed to be more correct in intonation, and in some respects more simple.

If it were inquired, whether the nation of Greece or Hindoostan proceeded farther in the cultivation of music, the accounts we have of its state amongst the former, and the living examples at present found in the latter, aided by a review of its flourishing state under the native princes, would decide in favor of Hindoostan. The use of a flute, with holes to produce melodies, was only discovered during the latter ages of Greece, as well as the performance on that

Rousseau, "the less it is kept ; and in general, bad music and bad musicians stand most in need of such noisy assistance." Burney's *History of Music*, vol. i. p. 75. With due deference to such authors, I beg to observe, that no allowance seems to have been made for the different styles of music. The music now in use in Europe would certainly be despoiled of all its beauty by such an accompaniment ; but the ancient music was on the rythmical principle, in which the greatest beauty consisted in marking the time distinctly. The same train of reasoning will account for the practice of Hindoostan.

instrument as a solo ; both of which existed in Hindoostan from time immemorial. It was the instrument on which Krishnu played. The Greeks did not play solo, except on the trumpet, till the Pythic games were celebrated, when Sacadas of Argos is said to have been the first who distinguished himself by playing on the flute *alone**.

Agalaust of Tegea won the crown which was proposed for a player upon stringed instruments, without singing. This was so late as the 8th Pythiad, 558 B. C. and seems to be the first instance of such a performance.

‘The Greek scale at the time of Aristoxenus extended to two octaves, and was called Systema perfectum, maximum, immutatum.’ The Veen, one of the most ancient instruments of India, and on which the Mooni Narud is said to have performed, extends to three octaves and a half.

‘There was no instrument amongst the Greeks with necks or finger-board, so that they were not acquainted with the method of shortening strings in playing, so as to produce different sounds, (so their melody must therefore have been confined to from four to ten sounds, as their Cithara had only that number of strings;) while here various musical instruments have existed which possessed these improvements, as will be shewn when I come to treat of them respectively. They did not express the octave of any sound by the same character; these have one common name for the same note in every octave.

‘The dancers in Rome were called Saltatores from their frequent leaping and springing.’ This is all that is known of their dance; but we have no account of their particular graces. ‘The dance of the Greeks was similar, and served

* Burney, vol. i. p. 82.

† Ibid.

as the model which their conquerors, the Romans, adopted. Amongst them this class of people were denominated Curetes.' This description is evidently very defective, and gives us no very distinct or graceful idea of this amusement amongst them.

The dance, as it is now practised in Hindoostan, is comparatively of a modern date. Music having been in more ancient times dedicated almost solely to religious purposes, the dance was likewise practised by persons actuated with religious zeal and warlike enthusiasm, till they were subsequently prostituted by interested performers for the entertainment of the luxurious. Dances being accompanied with song, and the theme of the latter being changed from pious hymns to love ditties, the actions of the one were necessarily conformed to the words of the other; and this in a short time could not fail, amongst so voluptuous a people as conquered the degenerate sons of India, to change into that effeminate and meretricious style in which it is at present. Indeed, the want of morals amongst its professors of both sexes is the primary cause of the present derogation of this elegant science amongst the natives, from its original dignity. If we consider, however, this branch of music abstractedly, without reverting to any tendency which it might have on the morals of the spectators, it cannot but be allowed, that they are accompanied with much grace, and the Bhav, which regards gesticulation expressive of the poetry, is, by expert performers such, as would not disgrace a stage-player.

HINDOOSTANEE MUSIC.



What it is termed in the original. The treatises held in the greatest estimation. Native divisions what, and how many. The arrangement adopted in this work.

MUSIC in Hindoostan is termed “Sungeet” from the Sungserit, whence this, as well as all terms connected with it, are derived. There are various original treatises on this science, with translations of several in the Hindce and Persian. The most esteemed of these are the Nadpooran, Ragarnuyu, Subhavinod, Ragdurpun, and the Sungeet Durpun, and other works in the original Sungserit, and short accounts in the works of Hukeem Salamat Ulee Khan, and the Tohfut-ool Hind, by Mirza Khan. The native authors divide Sungeet into seven parts :—1. Soor-udhyay, which treats of the seven musical tones, with their subdivisions. 2. Rag-udhyay, defines the melody. 3. Tal-udhyay, describes the measures, with the manner of beating time. 4. Nrit-udhyay, regards dancing. 5. Aurth-udhyay, expatiates on the signification of the poetry sung. 6. Bhav-udhyay confines itself to expression and gesture, and 7. Hust-udhyay, instructs the method of performing on the several musical instruments.

The first three of these heads are more immediately connected with my design. Something will likewise be cursorily mentioned in the course of the work regarding the 5th

and last heads. Those referring to dancing and its appropriate actions, I shall leave aside.

I shall not however confine myself to the method adopted in the original works on this subject, but shall treat of its various branches in the order in which they will naturally present themselves.

OF THE GAMUT.



Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art,
To teach you Gamut in a briefer sort.

Shakespear.

What it is called. The derivation of the word. The subdivisions of tones. Resemblance of these of the Greek diesis. Opinions of Dr. Burney and Mr. Moore on the enharmonic genus. Names of the seven notes. Origin of these. The Gamut invented by Guido and Le Maire. Dr. Pepusch. Srooti.

THE Gamut in Hindoostanee is termed Surgum, which appellation is said to be derived from the four first notes of the scale, as our A B C is from the three first letters of the alphabet, or the word itself from the two with which the Greek letters begin. The number of tones is the same as in the modern music of Europe, but the subdivisions are more in the manner of the ancient enharmonic genus of the Greeks. The difference in the subdivision of the tones which characterised the enharmonic, consisted in the notes of the chromatic genus being divided by the diesis or quarter tone.

To a person versed in the modern music of Europe, the subdivisions of semi-tones into minuter parts will appear incom-

prehensible, at least in as much as to be productive of any melody that would be pleasing to the ear. I shall forbear to say any thing on my own authority, but shall quote a passage which I think appropriate.

Dr. Burney in his general dissertation on the music of the ancients, p. 43, treating of the Grecian enharmonic genus, has this; "How this *quarter tone* could be managed, so as to be rendered pleasing, still remains a mystery; yet the difficulty of splitting a semi-tone into two halves, or even dividing it into more minute intervals, is less, perhaps, than has been imagined. When it is practised by a capital singer, or a good performer on the violin or hautbois, at a pause, how wide it seems!"

T. Moore in his translation of the XLIII. Ode of Anacreon has the following note on these lines:

And while the harp impassioned flings
Tuneful rapture from the strings.

"Barbiton, Anc. Mus. If one of their modes was a progression by quarter tones, which we are told was the nature of the enharmonic scale, simplicity was by no means the characteristic of their melody; for this is a nicety of progression, of which modern music is not susceptible."

That such subdivisions exist in Hindoostanee music is certain, but it must be left to time, and more intimate acquaintance with the science, to determine, whether it has any claim to the eulogium bestowed by this gentleman on the enharmonic of the Greeks.

The names of the notes are: 1, Khuruj; 2, Rikhub; 3, Gundhur; 4, Muddhum; 5, Punchum; 6, Dhyvut; and 7, Nikhad. In solfa-ing, however, the first syllable only of each is mentioned—*su, ru* or *ri, gu, mu, pu, dhu, ni*. The Khuruj

is called *su*, on account of its being likewise denominated *soor*, or the fundamental note, by way of pre-eminence.

I do not recollect that any of those who have written on Hindoostanee music has informed the public what system has been adhered to by him ; that is, which note of the *Sur-gum* has been made to correspond with which of our gamut. It seems to me to be a matter of some consequence to determine this point, for the benefit of those who might wish to make the comparison.

As the number of notes is the same in both cases, the only thing to be determined is, which is to correspond to the first of their scale, or *Khuruj* Sir William Jones makes the *Khuruj* to correspond to A* ; but in this it appears to me he is guided more by alphabetical arrangement of letters than by any connection it may have with musical arrangement. If the *Khuruj* is tuned UT or C, it seems to me to be more systematic, it being the key-note of the natural scale.

The musicians of Hindoostan never appear to have had any determined pitch by which their instruments were regulated, each person tuning his own to a certain height, adapted by guess, to the power of the instrument and quality of the strings, the capacity of the voice intended to be accompanied, and other adventitious circumstances. From this it may be observed that it is immaterial which note is designated by which letter, but it seems to me more systematic that some such definition be made.

The authors of the East, being desirous of tracing every thing to its source, in the want of authentic history, supply its place by fable. In the instance of the origin (*oot-punnu*)

* See his delineation of the finger board of the Vina.

of the gamut, they say, that the various sounds of which it is composed, are derived from the natural sounds or calls of various animals. The Khuruj, they assert, is in imitation of the call of the peacock; the Rikhub, of the bird called Puppeeha; the Gundhar, of the lowing of a sheep; Muddhum, from the call of the bird named Coolung; Punchum, Koel; Dhyvut, horse; and Nikhad, elephant. How far this opinion can be maintained, I leave the reader to determine. I was not aware before I got a sight of native treatises on music that the lowing of sheep, the neighing of horses, or the call of the elephant could be construed into musical sounds.

It will be allowed that the Hindoos have made no despicable advances in music, when it is known that they have seven distinct names for notes which compose their gamut. Guido of Arezzo in Tuscany, a monk of the order of St. Benedict, is allowed to be the inventor of the gamut as it is adopted in Europe, although some dispute this point. The date of this invention is about the year 1022. The syllables ascribed to him are only six in number, taken from the first syllables of the hymn of St. John "Ut queant laxis," the major seventh being then considered merely as a note of grace, and not essential to the scale; and it was not till about the latter end of the sixteenth century that the last *si* was invented by Le Maire, a singing-master of Paris*.

* *Sa, r, &c.* Three of which syllables are, by a singular concurrence, exactly, though not in the same places, with three of those invented by *David Mostare*, as a substitute for the troublesome gamut used in his tune, and which he arranges thus :

Bo, ce, di, ga, lo, ma, ni.—Sir William Jones, vol. i. p. 426.

Solmization, however, in various parts of Europe still continues to be performed by the tetrachord, as was the practice in Greece, adapting only the Guidonian terms in lieu of the Grecian. In England, the syllables *mi*, *fa*, *sol*, *la*, only were used, so that the octave of *mi* was *la*, till the eighteenth century, when the whole of the hexachord was introduced by Dr. Pepusch.

The notes of an octave are divided into twenty-two minor subdivisions, instead of the twelve semi-tones, as is done with us. These are called Srooti, and each of them has a distinct name assigned to it, as is specified in the following table.

<i>Soors.</i>	<i>Comprising Srootis.</i>
<i>Khuruj</i> ,	Butra. Cumodutee. Mundrica. Chhunduvutee.
<i>Rikhub</i> ,	Duyavutee. Runjune. Ructica.
<i>Gundhar</i> ,	Sivee. Crodhee.
<i>Muddhum</i> ,	Bujra. Prusarunee. Preetee. Marjune. Kshutee.
<i>Punchum</i> ,	Ricta. Sidpune. Ulapune. Mundutee.
<i>Dhyvut</i> ,	Rohinee. Rummya.
<i>Nikhad</i> ,	Ooggra. Joobhunca.

Here it must be observed that the intervals between the first and second, fourth and fifth, and fifth and sixth notes

of the octave are divided each into four parts ; those between the second and third and sixth and seventh each into three parts, and those between the third and fourth, and seventh and eighth, which with us are reckoned simitones, each into two parts.



OF TIME.



Musick do I hear !

Ha, ha ! keep time. How sour sweet musick is,
When time is broke, and no proportion kept.

Shakespear.

Heroes who o'ercome, or die,
Have their hearts hung extremely high :
The strings of which in battles' heat
Against their very corslets beat ;
Keep time with their own trumpet's measure,
And yield them most excessive pleasure.

Prior.

The various measures used in Europe. Difference between them and those of Hindoostan. Their resemblance to the rythm of the Greeks. Similarity between the Greek and Sungscrit languages. The Hebrew unmusical, likewise the Arabic. Melody and metre considered. Tartini's objections against metre endeavoured to be controverted. The dignified prose in Sungscrit, and tongues derived from it. Its superiority to the Oordoo. Probable origin of the modern musical measure. Tartini's deduction of measure from the proportions of the octave and its fifth, opposed to the practice of Hindoostan. Whether the rythmical or the musical measure possesses greater advantages. Opinion hazarded thereon. Time table. Characters for expressing time. Their varieties.

TIME in music signifies the measure by which the melody is regulated, and without which there is no music. The importance of this branch of the science is so generally acknowledged, that it is superfluous to expatiate on its merits. I shall not here insist on the different measures

in European practice, as it must be understood by all who have any knowledge of music, and to those who are not initiated in that science, it is not my object to enter into any explanation.

A great difference prevails between the music of Europe and that of the Oriental nations in respect to time, in which branch it resembles more the rhythm of the Greeks, and other ancient nations, than the measures peculiar to the modern music of Europe. To all those who are acquainted with the principles of ancient music it will be unnecessary to observe, that this rhythm was no other than the poetical feet which formed the basis of their musical measure.

From the certain knowledge of the rhythm of the ancients, and the similarity observed in the practices of the natives of India, Persia, and other Oriental countries, it inclines one to the opinion that the rhythmical measure is the lawful offspring of nature, found in all parts of the world, which existed much prior to the birth of her younger sister, the modern musical measure.

Much has been said by writers against the use of rhythm, as it confines the melody to certain measures, but I question, whether there can be any melody without restrictions of that nature, be that the ancient rhythmical, or the present musical, measure. When the great variety of poetical feet in the Greek and Sanscrit languages, as well as in those derived from the latter is taken into consideration, it seems doubtful, whether the one would not even allow more variety than the other. The Hebrew is acknowledged to be a harsh language, and unfavourable to music, from the paucity of vowels and abundance of consonants, the same is likewise applicable to the Arabic: the Sanscrit has sixteen vowels, and the

language is sonorous beyond a doubt. This should perhaps be one reason for its being particularly adapted for music.

On the contrary, authors have not been wanting who have defended it, perhaps with more zeal than the subject would freely admit. Amongst others, Isaac Vossius is of opinion, that "since the discontinuance of the use of rhythm, and the adoption of the modern musical measure, musicians have lost that power over the passions which the ancients are said to have possessed." I mention this fact only in a transient manner, and leave it on his authority for the decision of others; but I must confess, that I can by no means agree with him, when he ascribes this power to rhythm unassisted by melody.

Sir William Jones* seems to have more reasonably assigned the cause of the power of the ancient musicians. His words are, "It is in this view only that we must consider the music of the ancient *Greeks*, or attempt to account for its amazing effects, which we find related, by the greatest historians and philosophers; it was wholly passionate or descriptive, and so closely united to poetry, that it never obstructed, but always increased, its influence; whereas our boasted harmony, with all its fine accords and numerous parts, paints nothing, expresses nothing, says nothing to the heart, and consequently can only give more or less pleasure to one of our senses; and no reasonable man will seriously prefer a transitory pleasure, which must soon end in satiety, or even in disgust, to a delight of the soul, being always interesting, always transporting." However, to give all the merit to melody, and deny that rhythm has any share in aiding the effects produced by melody in

* Essay on the Arts commonly called imitative, inserted in his works, vol. iv. p. 556.

exciting the passions, cannot be consonant to sound reasoning, as the very idea of the necessity of some sort of measure by which the melody might be regulated is repugnant to it. How different would epic poetry sound if written in the measure peculiar to anacreontic odes, or vice versa ! Metre is allowed to have this effect in poetry, and why not in music ? It is very well known that a mere transposition of key without a change in the time has very little power on the spirits of the hearer.

It has been also alleged in defence of rythm, that “ a melody of even very ordinary merit, in which the time is distinctly and accurately marked, is more capable of pleasing and giving satisfaction generally than a more scientific and laboured composition that is deficient in this respect.” Many of our songs will prove this assertion.

From the strict regard paid by the ancients to their long and short syllables, Tartini supposes, “ they could not have prolonged any note beyond the time allowed to the syllable, and from this cause a fine voice would be unable to display its powers by passing rapidly from syllable to syllable to prevent the loss of time.” How far this may hold good with respect to the music of the Greeks, we possess no existing means of judging; but with regard to Oriental music, this is not the case. For in this respect, there is more liberty allowed, than our modern system of time will permit, as I shall endeavour to demonstrate.

The peculiar nature of the melody of Hindoostan not only permits but enjoins the singer, if he has the least pretention to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural consequence, occasioned by the brevity of the pieces in gene-

ral, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment called *Alap*, and after going through a variety of *ad libitum* passages rejoin the melody with as much grace as if it had never been dis-united, the musical accompaniment all the while keeping time. These passages are not reckoned essential to the melody, but are considered only as grace notes, introduced according to the fancy of the singer, where the only limitations by which the performer is bound are the notes peculiar to that particular melody, and a strict regard to time. No other rules exist for them, and if measured with the opinion of Dr. Burney*, they appear to be in the right for not confining them to certain forms.

It will perhaps be inquired, how in such cases strict adherence to time can be maintained. The reply is, that when these flights are more lengthened than a single apogiatura, the *ad libitum* movement runs through the full time of a whole measure, or a certain number of measures, reckoning from the instant of its adoption to that when it is dropped, taking up the measure of the rhythm at the same foot where it was dropped, or if these passages require more or less time than the complement of the measure requires, allowance is made for it in rejoining the melody.

A great number of pieces are in dignified prose, of an elevated strain, peculiar to the Sungscrit and the languages derived from it. These are not strictly confined to poetical feet,

* Writing down grace is like recording the nonsense and inpertinence of conversation, which, bad at first, is rendered more and more insipid and absurd as the times, manners, and occasions which produced it, become more distant.—*General History*, vol. ii. p. 151, note u.

and admit of much variety. In compositions of this nature, two or more notes are frequently allotted to one syllable, and they resemble more the style of the modern musical measure, than the generality of poetical compositions. These pieces and indeed all those songs called Dhoorpuds and Kheals, as well as those of some other species, are commonly in the language spoken at Vruj and in the district of Khyrabad.

The Vruj Bhasha is peculiar to the Hindoos, and although an extremely elegant and sonorous language, bearing the greatest resemblance of any to the Sungscrit, is nevertheless not so generally understood as the Oordoo. It appears, however to be far superior for poetical compositions, and there certainly are more numerous works in it possessing genuine poetical beauties than in the other.

I have not seen any account of the origin of the present musical measure of Europe, and am led to believe that it must have had its rise from the following cause: The primitive fathers of the Christian churches being desirous of admitting music in their divine service, in imitation of the Apostles, the Hebrews, and all other nations, were however unwilling to admit the melodies then in use amongst the pagans as profane. The rythmical measure also was objected to, as being too light and lively, and the distinction of poetical feet being laid aside, all notes were rendered of the same length. When music began afterwards to be cultivated for the stage and the cabinet, the insipidity of music composed of notes of equal length was soon felt, and the ancient metrical measure being out of favor, while the adoption of some sort of measure was found necessary, appears to be the most plausible reason for the invention of the measure now in use throughout Europe.

Dr. Burney, in his General History of Music, has the following paragraph, page 82: "Tartini has deduced all measure from the proportions of the octave and its fifth: 'common time, or measure,' says he, 'arises from the octave, which is as 1: 2; triple time arises from the fifth, which is as 2: 3. These,' adds he, 'are the utmost limits within which we can hope to find any practicable proportions for melody.' Indeed many have attempted to introduce other kinds of measure, which, instead of good effects, have produced nothing but the greatest confusion, *and this must always be the case.* Music has been composed of five equal notes in a bar, *but no musician has yet been found that is able to execute it.*" The authorities of Tartini and Dr. Burney are very respectable, yet we may satisfy ourselves every day that there is *beautiful melody* in Hindoostan, comprising *seven and other unequal* number of notes in a measure, and that they *have* musicians in abundance that are able to execute it. The table prefixed to the end of this article will prove the existence of many very unequal measures successfully employed by them. The above deduction itself of Tartini remains yet to be proved, before we give it our unqualified assent.

From all that has been discussed above, a question naturally arises, namely, which has the advantage, the ancient rythmical or the modern musical measure? This appears to be a point difficult to decide, and will perhaps not be finally settled until the musicians of Europe shall have learned to play the music of Hindoostan in unequal number of notes. In the mean time, perhaps, if we steer a middle course, and allow each its merit, we shall not be far from the truth. The rythmical measure seems to have been quite adapted to the lan-

guage of the Greeks, which admitted of such variety in the metrical feet, and as the Sungscrit is known to bear a striking resemblance to it in this respect, the use of it may be allowed to be equally advantageous in melodies of that language, and those derived from it, many of the poetical feet of which could not be adapted to the modern melody of Europe.

The timè table in Europe was first formed in the eleventh century. Magister Franco, believed to be a native of Cologn, is by some allowed the honor of this invention, although others suppose him only to have improved on the principles of his predecessors. He is however acknowledged to have invented the term minim; as only the long, breve, and semi-breve were known about that time. Although six different characters for time are generally described in modern time tables, yet no more than four were known till several centuries after the time of Franco.

There are four sorts of characters for time used by the musicians of Hindoostan, the Undroot, the Droot, the Lughoo, and the Gooroo, with marks, which serve as our point to lengthen the preceding note half its value. They reckon a fifth, Ploot, but that I conceive is not a distinct character.

It is certainly very creditable to the knowledge of music in Hindoostan, that characters of such different values have subsisted amongst them. The ancient Greeks seem to have had only two, the long and the short, which served to mark the measure both of poetry and music, and in the canto fermo notes of equal value only are found.

Time, in the acceptation it has in music, is called Tal*.

* The origin of this word is said to be from Tand, the dance of Muhadew, and Las, that of his wife, Parvutee; the first letters of which form the word Tal ताल.

They reckon an immense variety of these, but such as are now practised are limited to ninety-two. These I shall describe in the annexed table. The aggregate quantity or value* fixed in the third column, forms one complete measure, but in beating, the commencement of every note given there is struck. The syllables corresponding with a certain number of the strokes of the *Tal*, from its commencement, *Oochchar*, are called *Purun*, the last of which in the measure is termed *Sum*, which is always on an accented syllable, and is the principal note in the measure. In this respect, *Sum* is equivalent to the most emphatic parts of our music denominated accented parts.

* I use the word "Value," not in the double sense ascribed to it by D'Alembert, but simply mean its quantity of duration.

OF HARMONY AND MELODY.



“ Thoughts that voluntary move
Harmonious numbers.”

Milton.

“ The prophet David, having singular knowledge not in poetry alone but in music also, judging them both to be things most necessary for the house of God, left behind him a number of divinely indited poems, and was farther the author of adding unto poetry melody in public prayer, melody both vocal and instrumental, for the raising up of men's hearts, and the sweetening of their affections towards God.”

Hooker.



The origin of harmony in Europe. Opinions of several learned men on the subject of harmony, with that of the author. Claims of melody.

HARMONY in the present acceptation of the word is a plant whose native soil is Europe, whence it has been transplanted to some other countries; but all the native culture of music has not been able to make it grow spontaneously in any other part of the world as in its indigenous soil and climate. Wherever else it is found, it is exotic. The only harmony which Hindoostanee music generally admits of, and indeed requires, if it can be called harmony, is a continuation of its key note, in which respect it resembles very much the Scotch pastorals, or the instrument accompanies the voice in unison, as was the practice in Europe, until towards the end of St. Lewis's reign in the thirteenth century.

Many discussions have taken place amongst the learned on the merits of harmony. M. Rousseau and some other authors seem to be of opinion, that music is not really improved by the use of harmony. The former produces various arguments to prove that it is a barbarous and Gothic invention. All our reasoning however cannot lead us to subscribe to the truth of this great author's assertion when we hear the harmony of a piece judiciously selected, and in which the melody is not overpowered; in short, harmony, by which melody is adorned, not overloaded.

Dr. Burney, in a note, p. 459, says, "There is a fashion, we find, not only in melody, but harmony; modern ears are best pleased with Ptolomy's arrangement, though Doni tells us that in the last century, the Diapason of Didymus was most in vogue.

"Tartini has asserted, that melody is the offspring of harmony as being deduced from it. I cannot presume to dispute so great an authority, but I would only beg to question, whether melody or harmony was first practised in the world. Every unprejudiced person will I believe coincide with me, that although melody can certainly be deduced from harmony, yet the former is the elder sister by many a thousand year. Harmony and melody are not like music and language: there is not the same relation between them.

"Notwithstanding the dependance of melody upon harmony, and the sensible influence which the latter *may* exert upon the former, we must not however from thence conclude, with some celebrated musicians, that the effects of harmony are preferable to those of melody. Experience proves the contrary*."

* Encyclopædia Britannica, Art. Music, p. 531.

It is not in my power to decide a point on which the learned are divided in their opinion. I shall only offer a few obvious remarks, which must naturally strike every person who bestows any degree of attention on the subject.

Many pieces of music, in parts, even by the greatest masters, which are universally admired, would sound quite insipid if divested of that harmony which animates them. . This at once decides the merit of harmony, although it may likewise add some weight to the opinion which some entertain, that the modern melody has not the merit of the ancient, and that harmony is used with the view of compensating for its poorness, and diverting the attention of the audience from perceiving the barrenness of genius.

It will be easily allowed that the beauties of a piece of melody are not so perceptible when sung with accompaniment in parts, as when it is performed as a solo. Dr. Burney has some very appropriate sentences, which I beg leave to transcribe.

“ Upon the whole, therefore, it seems demonstrable, that harmony, like ours, was never practised by the ancients; however, I have endeavoured to shew, that the stripping their music of counterpoint does not take from it the power of pleasing, or of producing great effects; and in modern times, if a Farinelli, a Gizziello, or a Cafarelli had sung their airs wholly without accompaniment, they would, perhaps, have been listened to but with still more pleasure. Indeed, the closes of great singers, made wholly without accompaniment, are more attended to than all the contrivance of complicated parts, in the course of the airs which they terminate.

“An elegant and graceful melody, exquisitely sung by a fine* voice, is sure to engage attention, and to create delight without instrumental assistance, and in a solo. composed and performed by a great master, the less the accompaniment is heard, the better. Hence it should seem as if the harmony of accumulated vocal parts, or the tumult of instrumental, was no more than a succedaneum to a mellifluous voice, or single instrument of the first class, which is but seldom found. However, to diversify and vary our musical amusements, and to assist in dramatic painting, a full piece and a well written chorus, have their peculiar merit, even among songs and solos, however elegant the composition or perfect the performance†.”

* “All these instruments (pianoforte, organ, &c.) were far inferior to the voice, the spontaneous gift of nature, in promptitude, and in the power of obeying every call of sentiment, every degree, as well as every kind of emotion, with which the heart was agitated. The pleasures of harmony, though great, were monotonous, and could not express the momentary variations of sentiment, which are as fleeting as the light and shade of a prospect, while the dappled clouds fall across the sky. The violin and a small number of the simple wind instruments, were found to be the only ones which could fully express those momentary gradations of sentiment that give music its pathos, and enable it to thrill the very soul.” *Supplement to Encyclopædia Britannica*, vol. ii., Art. Pianoforte.

We may herelike observe, that as all musical instruments without exception are inferior to that unrivalled gift of nature, a good voice, and a single voice is not able to sing in parts, it may be deduced that music in parts was never intended by nature.

† “It may indeed happen, from the number of performers, and the complication of the harmony, that meaning and sentiment may be lost in the multiplicity of sounds; but this, though it may be harmony, loses the name of music.

“The second department of this division, by lively and accentuate inflections, and by sounds which may be said to speak, expresses all the

Melody seems to be as much the child of nature as the rhythmical measure already noticed. Indeed, music is found all over the world, and that music, except in Europe, where harmony has been introduced from the space of little more than two centuries, is purely melody, be that of a refined or gross nature, and generally in rhythmical measure*.

passions, paints every possible picture, reflects every object, subjects the whole of nature to its skilful imitations, and impresses even on the heart and soul of man sentiments proper to affect them in the most sensible manner. This, continues he, (M. Rousseau,) which is the genuine lyric and theatrical music, was what gave double charms and energy to ancient poetry, this is what, in our days, we exert ourselves in applying to the drama, and what our singers execute on the stage. It is in this music alone, and not in harmonies, or the resonance of nature, that we must expect to find accounts of those prodigious effects which it formerly produced.

“ But, with M. Rousseau’s permission, all music, which is not in some degree characterised by these pathetic and imitative powers, deserves no better name than that of a musical jargon, and can only be effectuated by such a complication and intricacy of harmony, as may confound, but cannot entertain, the audience. This character, therefore, ought to be added as essential to the definition of music, and it must be attributed to our neglect of this alone, whilst our whole attention is bestowed on harmony and execution, that the best performances of our artists and composers are heard with listless indifference and oscitation, nor ever can conciliate any admirers, but such as are indeed, by pedantry and affectation, to pretend what they do not feel. Still may the curse of indifference and inattention pursue and harrow up the souls of every composer or performer who pretends to regale our ears with this musical legerdemain, still the grin of scorn, or the hiss of infamy, teach them to correct this depravity of taste, and entertain us with the voice of nature.”—Encyclopædia Britannica, Art. Music.

* “ Music is at present divided more simply into *melody* and *harmony* for since the introduction of *harmony*, the proportion between the length and shortness of sounds, or even that between the distance of returning cadences, are of less consequence amongst us. For it often happens in

That melody is the production of genius, and harmony of art will not I believe be disputed; nor that the former is more generally comprehended and relished by mankind, than complicated harmony.

Music had already been too much circumscribed by rules of art, mathematics was made to supply the place of the ear, or rather in a great measure to supplant its authority altogether, even before the invention of harmony*.

Having advanced all that I thought was necessary on the subject of harmony and melody in general, I shall now introduce the reader to the melodies of Hindoostan.

modern languages, that the verses assume their measure from the musical air, and almost entirely lose the small share of proportion and quantity which in themselves they possess."—*Ibid.*

* "Had the philosophers never meddled with it, (music) had they allowed the practical musicians to construct and tune their instruments in their own way, so as to please their ear, it is scarcely possible that they should not have hit on what they wanted, without all the embarrassment of the chromatic and the enharmonic scales of the Greeks."—*Ibid.*
Art. Temperament.

OF ORIENTAL MELODY.



Not generally susceptible of harmony. Limited to a certain number. Its character.

THE melody of the East has always been admired, and I believe very justly. The Europeans however are at present so much accustomed to harmony, that to their ear this melody will sound less attracting than it would otherwise have been. Indeed, so wide is the difference between the natures of European and Oriental music, that I conceive a great many of the latter would baffle the attempts of the most expert contrapuntist to set a harmony to them, by the existing rules of that science*.

* “ We do not say that this *total* innovation (harmony) in the principle of musical pleasure is exceptionable ; we rather think it very defective, believing that the thrilling pleasure of music depends more upon the melody or air. We appeal even to instructed musicians, whether the heart and affections are not more affected (*and with much more distinct variety of emotion*) by a fine melody, supported, but not obscured, by harmonies judiciously chosen? It appears to us that the effect of harmony, always filled up, is more uniformly the same, and less touching to the soul, than some simple air sung or played by a performer of sensibility and powers of utterance. We do not wonder, then, that the ingenuous Greeks deduced all their rules from this department of music, nor at their being so satisfied with the pleasures it yielded, that they were not solicitous of the additional support of harmony. We see that melody has suffered by the change in every country. There is no

To expect an endless variety in the melody of Hindoostan would be an injudicious hope, as their authentic melody is limited to a certain number, said to have been composed by professors universally acknowledged to have possessed not only real merit, but also the original genius of composition, beyond the precincts of whose authority it would be criminal to trespass. What the more reputed of the moderns have since done is, that they have adapted them to their own purposes, and formed others by the combination of two or more of them. Thus far they are licensed, but they dare not proceed a step further. Whatever merit an entire modern composition might possess, should it have no resemblance to the established melody of the country, it would be looked upon as spurious. It is implicitly believed, that it is impossible to add, to the number of these, one single melody of equal merit. So tenacious are the natives of Hindoostan of their ancient practices!

It may here be remarked, that in the art of combining two or more Raginees, the natives are guided by their own rules of modulation, the propriety of which should of course not be judged of by the rules laid down by M. Rousseau, or his commentator D'Alembert; but by those determined by the native masters, allowing the ear to be the best and most natural judge of that which has its existence merely with the view of affording pleasure to the auditory organ.

The general term for melody in Hindoostan is Rag or Raginee, which is the subject I shall next be led to treat of;

Scotchman, Irishman, Pole, or Russian, who does not lament that the skill in composing heart-touching airs is degenerated in his respective nation; and all admire the productions of their muse of the days that are past. They are pleasant and mournful to the soul".—*Ibid.* Art. Temperament.

but before I enter upon that head, I shall offer a few observations which are common to all :

1. Hindoostanee melodies are short, lengthened by repetition and variations.

2. They all partake of the nature of what is denominated by us Rondo, the piece being invariably concluded with the first strain, and sometimes with the first bar, or at least with the first note of that bar.

3. A bar, or measure, or a certain number of measures, are frequently repeated, with slight variation almost *ad lib.*

4. There is as much liberty allowed with respect to pauses, which may be lengthened at pleasure, provided the time be not disturbed.

OF RAGS AND RAGINEES.



Tunes and airs have in themselves some affinity with the affections ; as merry tunes, doleful tunes, solemn tunes, tunes inclining men's minds to pity, warlike tunes ; so that tunes have a predisposition to the motion of the spirits.—*Bacon.*

The general acceptation of the terms supposed to be incorrect. Reasons offered, why they are limited to season and time. Of the Rag-mala. Absurdity of limiting tunes to seasons. Divisions of Rags and Raginees into classes. Rules for determining the names of the mixed Raginees. Table of compounded Rags. The Rag-mala copiously described.

RAGS and Raginees are generally construed to mean certain musical modes* of Hindoostan. How far this definition is correct, I shall here inquire into.

* S. راک Rag, n. s. m. (राग) 1. A mode in music (six in number), music, song, tune; رنگ, راک, Rag-rung, n. s. m. music; راک ساگر, Rag-sagar, n. s. m. a song composed of many Rags or musical modes ; راک مالا, Rag-mala, n. s. f. the name of a treatise in music—(nothing more than a collection of pictures, exhibiting the traditional history of the primary and subordinate modes and the subject appointed to each).

S. راکینی Raginee, n. s. f. a mode in music (wives of Rags, 30 in number).—Hunter's Taylor's Hindoostanee Dictionary, 1808.—Shakespeare's Hindoostanee Dictionary, 1817, exactly as the preceding.

The celebrated Dr. Carey of Serampoor, however, in his Bengalee Dictionary gives the following meaning :

রাগ a tune (this is the only signification applicable).

রাগিনী s. (from রাগ a tune) a female personification of tunes in Hindoo music.

The word "Mode" may be taken in two different significations, the one employing manner of style, and the other a key*; and strictly speaking, this latter is the sense in which it is usually understood in music.

Mode in the language of the musicians of this country is, in my opinion, termed *T'hat*, and not Rag or Raginee; the signification of which terms should be limited to that given by Dr. Carey. As amongst us there are two modes, the major and the minor, so the natives have a certain number of *T'hats* to each of which two or more *Rags* or *Raginees* are appropriated. If these signified mode, each should require a different arrangement, which is certainly not the case. Any one may convince himself of this, by procuring a performer on the Sitar. This instrument has moveable frets that are shifted from their places, so that when the instrument is properly adjusted, the fingers of the left hand running over them produce those tones only which are proper for the mode to which the frets have been transferred, and no other. Let the Sitar-player be desired to play something in the Raginee Uluya, and after he has done that, tell him to play some other Raginee without altering the frets, and it will be seen that other Raginees may be performed on the same *T'hat*. On the other hand, after he has played Uluya, let him play Lulit, or Bhyrewce, or Cafee, &c. &c. and he will be obliged to alter the *T'hat* or mode by shifting the frets. This proves that the former are all in the same mode or *T'hat*. It is true that a Raginee is not to be considered exactly in the

* Mode, in music. A regular disposition of the air and accompaniments relative to certain principal sounds upon which a piece of music is formed, and which are called the *essential sounds of the mode*. Encyc. Brit.

same situation as a tune is amongst us. It is not strictly a tune according to the acceptation of the word, as its definition given hereafter will shew. A *T'hat* comes nearest to what with us is implied by a mode, and consists in determining the exact relative distances of the several sounds which constitute an octave, with respect to each other; while the Raginee disposes of those sounds in a given succession, and determines the principal sounds. The same *T'hat* may be adapted to several Raginees, by a different order of succession; whereas no Raginee can be played but in its own proper *T'hat*. It is likewise not a song, for able performers can adapt the words of a song to any Raginee: nor does a change of time destroy its inherent quality, although it may so far disguise the Raginee before an inexperienced ear as to appear a different one.

After the ancients had made pretty good observations on the firmament of fixed stars, and had as nearly as they could ascertained their respective situations, they thought of reducing them into constellations under the representations of certain familiar objects, in order to assist the memory to retain them the better and easier. To connect a variety of heterogeneous subjects that have no relation with each other under one common head, in order to preserve a concatenation, has been a practice common amongst the oriental nations, and subsists to this very day. The Arabian Nights' Entertainments, the Tooteenamah, the Buhardanish, and a variety of works in all the languages of the East, are proofs known to every person who has trod the paths of Oriental literature.

It seems probable, therefore, that the author of the Rags and Raginees, having composed a certain number of tunes,

resolved to form some sort of fable in which he might introduce them all in a regular series. To this purpose, he pretended, that there were six Rags, or a species of divinity, who presided over as many peculiar tunes or melodies, and that each of them had, agreeably to Hunooman five, or as Coolnath says, six wives, who also presided each one over her tune. Thus having arbitrarily, and according to his own fancy, distributed his compositions amongst them, he gave the names of those pretended divinities to the tunes.

It is also probable that the Pootrus and Bharjyas are not the composition of the same, but some subsequent genius, who apprehending that their number would be greatly increased by this additional acquisition, or dreading an innovation in the number established by long usage might not be well received, or that some time or other it might cause a rejection of the supernumerary tunes as not genuine, contrived the story that the Rags and Raginees had begotten children. This opinion is strengthened by its being asserted, that forty-eight new modes were added by *Bhurut*.

That this fiction, however, (as well as every other fiction, allegory, and in fact, as it appears to me, the whole of the mythology of the ancient heathens,) pleasingly beguiles us, is acknowledged by Sir William Jones, vol. I. p. 430: "Every branch of knowledge," says he, "in this country, has been embellished by poetical fables, and the inventive talents of the *Greeks* never suggested a more charming allegory than the lovely families of the six *Rágas*; each of whom is a genius or demigod, wedded to five Raginees or nymphs, and father of eight little genii, called his *Pootrus*, or sons: the fancy of Shakespear and the pencil of *Albano* might have been finely employed in giving speech and form to this as-

semblage of new aerial beings, who people the fairy-land of Indian imagination; nor have the *Hindu* poets and painters lost the advantages with which so beautiful a subject presented them."

That the name of any one of the Rags or Raginees was arbitrarily assigned by the author to any one of his compositions, is as probable as the often whimsical names given by our country-dance and reel composers to their productions. No person believes that the "Devil's Dream" is a genuine communication from the dreamer. This is further probable from there being very little or no similarity between a Rag and his Raginees. The disparity is sometimes so great, that Hindoo authors disagree with regard to the Rag to which several of the Raginees, Pootrus, or Bharjyas belong. Nay, some of the tunes allowed by one author to be a Rag is emasculated by another to a Raginee, as Dr. Gilchrist justly observes; and, on the other hand, a Raginee is classed under the head of Rags. The same uncertainty prevails with respect to their Pootrus and Bharjyas.

If we look to the characters under which the Rags and Raginees are delineated in the Rag-mala, it will be seen that they are altogether metaphorical. As the figures of the signs of the Zodiac are descriptive of the seasons of the year; so these divinities are represented in attitudes and characters most appropriate to the time and season in which the tune was prescribed to be sung, although the determining of the time itself is wholly arbitrary.

The songsters of Hindoostan pretend, that any song sung out of the time appropriated for it, sounds uncouth. The reason alleged by them is, that the times and seasons allotted to each are those at which the divinities are at leisure to

attend at the place where their favorite tune is sung, and to inspire the performer with due warmth in his execution. Sir W. Jones says on this subject, p. 429: "Whether it had occurred to the Hindu musicians, that the velocity or slowness of sound must depend, in a certain ratio, upon the rarefaction and condensation of the air, so that their motion must be quicker in summer than in spring or autumn, and much quicker than in winter, I cannot assure myself; but am persuaded, that their primary modes, in the system ascriber to Pávána, were first arranged according to the number of *Indian* seasons."

Sir W. Jones's observations are very acute and plausible; they appear quite philosophical; but to satisfy us of their probability, he should have entered much deeper into the subject, and endeavoured to prove, that the nature of the several Rags and Raginees are such as to be really improved by the difference of temperature naturally incident to the varieties of season, even without making allowance for accidental variations, which constantly take place every year. Sir William asserts, that the modes ascribed to one system were arranged according to the number of *Indian* seasons, which are six, and his calculations just preceding it are founded on the four seasons of Europe. It seems to me not improbable, that in limiting the season in which each Rag or Raginee should be sung, the composers had their preservation in view, for by this means, they would all necessarily have each one its turn, and for the want of any such regulation, the prettiest ones only would be performed, and the rest neglected and suffered to be forgot. Perhaps this will be considered the more reasonable, when we take notice, that the same cause which converts all the several parts to

one whole, conduces likewise to keep every individual part alive, active, and in its turn brought on the stage.

It may probably be with those who are accustomed to hear certain Rags and Raginees at stated hours and seasons, that being reconciled to them from habit, they would not relish tunes so well at what was reckoned improper seasons. Perhaps being a usage of the country, established from time immemorial, and in some measure sanctioned by religious authority; or a dread of being taxed with want of taste, might constrain several to comply with the established custom. But it must be quite indifferent to others unacquainted with these limitations. It would be reckoned extremely ridiculous to call for a particular tune at an improper season. This may indeed shew the ignorance of the person who makes the request, in this branch of Hindoostanee music; but, in my opinion, it can be no imputation against his taste; for the same tune may sound pleasant or otherwise according to the humour a person may be in, but the time of the day can make no difference. A man deeply in love, for instance, will always relish love ditties, and a huntsman is ever for the chase. Moreover, seasons have more regard to the words of a song than to the tune; for although the tune should in some measure correspond with the subject, whether gay or grave, &c. yet there are more tunes than one that will, or may be made to suit the same set of words. It is also observable, that the subject proper for each Rag or Raginee is not determined, and it often happens, through the abuse of unqualified composers, that the words are not seasonable with the tunes.

The Hindoos define Rags to have their origin from words combined in a determinate series, so as to be distinct from

each other. Some Rags and Raginees resemble each other in the similarity and succession of their sounds or tones, but differ in the Srootis (see page 29) which gives them a claim to distinction.

Rags and Raginees are divided into three classes (Jati:) first, *Sumpoornu*, or those which comprise all the seven notes, in their course, in any determinate succession whatever; second, *Khadoo*, or such as are composed of six notes; and third, *Oodoo*, whose extent ranges to but five notes: and hence it is said, that no Rag or Raginee is confined within limits whose extent is less than five notes.

There is likewise another distinction of these with regard to their formation or composition, and this also comprises three classes: first, *Soodh*, or such as are simple and original. This first class is subdivided into two species, viz. *Soodh* and *Muhasoodh*: *Soodh* are such as are deficient in some of their *Srootis*; and those which retain all their *Srootis* are termed *Muhasoodh*. *Toree* is an example of the former, and *Sarung* and *Canhra* of the latter. 2nd. *Salung*. These are likewise simple, but bear a resemblance to some other, as for example *Sree Rag*, which has the likeness of *Gouree*. 3rd. *Sunkeernu*: and these are the compound ones. This last class is also subdivided into two species; first, *Sunkeernu*, or such as are compounded of two *Soodhs*, e. g. *Bhyron*, which is formed of *Toree* and *Canhra*: and second, *Muhasunkeernu*, or such as consist of two or more of any of the three classes, except two *Soodhs* of course.

There is a diversity of opinion with regard to which of the Rags and Raginees belong to which class. In general, the Rags are believed to be *Soodh*, and the Raginees, &c. *Sunkeernu*. Some suppose even the Rags to be of this last

mentioned class. Others reckon these seven, *Soodh* : first, *Canhra* ; second, *Sarung* ; third, *Goojree* ; fourth, *Nut* ; fifth, *Mular* ; sixth, *Toree* ; and seventh, *Gouree*. To the second class, *Salung*, they ascribe the following : first, *Descar* ; second, *Bibhas* ; third, *Lulit* ; fourth, *Rewa* ; fifth, *Bilawal* ; sixth, *Megh* ; seventh, *Soruth* ; eighth, *Dhunasree* ; ninth, *Goura* ; tenth, *Sree Rag* ; eleventh, *Deepuk* ; twelfth, *Cofee* ; and thirteenth, *Kidara*.

The rule for determining the names of the mixed Rags, is, agreeably to some authorities, to name the principal one last, and that which is introduced in it, first ; as *Pooria Dhunasree* ; others, more naturally say, that, that which is introduced in the first part of the song or tune should be mentioned first, and the other or others subjoined to it, in regular succession ; e. g. suppose Shyam and Ramculee to be compounded with each other : if Shyam forms the commencement, and Ramculee is afterwards introduced into it, it should be called Shyam Ram ; but if on the contrary, it commence with Ramculee, and Shyam be afterwards introduced, the whole should be denominated Ram Shyam.

COMPOUND RAGS.

These are Rags compounded from others chiefly by the more modern composers. The word Rag is here used in a general acceptation, and seems here to imply simply “ a tune ;” for most of these cannot with propriety be denominated either Rags or Raginees, Pootrus or Bharjyas. I have arranged them alphabetically, for easy reference.

<i>Names of Rags.</i>	<i>Compounded of</i>
B.	
Bagesree,	Dhunasree and Canhra.
Bhempulasee,	Dhunasree, Soodh and Poorbee.
Bhoopalce,	Gound and Culian ; or, according to others, Bilawul and Culian.
Bhyron,	Hindol, Soodh, Canhra and Pooria.
Bhyruvee,	Buraree, Lulit, Soodh, Sarung, Punchum, and Bilawul ; or, agreeably to others, Soodh, Shyam, and Bhyron.
Bibhas,	Bilawul, Goojree, and Asavuree.
Bichitra,	Sreeruvun, Chitee, Gouree, and Buraree.
Bihagra,	Kidara, Maroo, and Suruswutee.
Biharee,	Maroo and Suncurabhurun.
Bijaya,	Toree, Cumbharee, and Pooria.
Bilawul,	Bilawul and Goursarung, or Bilawul and Sarung ; or, as others say, Culian and Kidara.
Buhoolee,	Ramculee, Goojree, Descar, Bungal, and Punchum ; some say Tunc instead of Bungal.
Buhoolgoojree,	Descar, Bungal, Ramculee, and Goojree.
Bungal,	Dhunasree, Maroo, Gouree, and Lulit ; others say Buraree, Gound, and Goojree.
Buraree,	Descar, Toree, and Turwun.
Burhuns,	Marwa, Rouranee, Chitee, Doorga, and Dhunasree.
Busunt,	Deuguree, Nut, Mular, Sarung, and Bilawul.
C.	
Cafee,	Suncurabhurun and Gouree.
Camodee,	Soorishtuc and Gouree, or agreeably to others, Sooghraee and Soruthee.
Camod,	Gound and Bilawul.
Camod Nut,	Camod and Nut.
Caodee,	Maroo, Bihagra, and Nut.
Capurgouree,	Jutee, Cumbhavutee, Jytsree, Uheeree, Tunc, and Buraree.
Chitee,	Sanwunt, Lulit, and Pooria.
Colahul,	Bihagra, Culian, and Canhra.
Coocuh, ...	Bilawul, Poorbec, Kidara, Deuguree, and Madho.
Coombh,	Dhunasree and Soruthee.
Cudum Nut,	Dhunasree, Dhuvul, Canhra, Uheeree, Kidara, Soodh, and Mudmadh.
Culaee, or Curaee, or	Nutanarayun, Urana, and Bilawul ; or according to others, Bilawul and Canhra.
Soogharee, ..	
Culayer,	Bilawul, Canhra, Nut, and Mular.
Culian Binod, ..	Emun and Camod.
or	
Culian Camod, ...	Culian and Nut.
Culian Nut,	
Cumbharee,	Sourashtuh and Dhunasree. Composed by Gunesh.
Cumbhavutee,	Malsree and Mular.

<i>Names of Rags.</i>	<i>Compounded of</i>
Cuntha,	Maroo, Kidara, Jytsree, and Suncarabhurun.
Curace, <i>vide</i> Culaee.	
Curna Nut,	Punchum, Lulit, Bibhas, and Goojree.
Curum Punchum, . . .	Lulit, Busunt, Hindol, and Descar.
D.	
Deepavutee,	Deepuk and Suruswutee.
Deepuk,	Kidara, Camod, Soodh, Nut, and Bagesree.
Desee,	Toree and Khutrag.
Descar,	Suruswutee, Puruj, and Soruth.
Deuguree,	Poorbee, Sarung, and Soodh. Sung by the Deutas.
Deusakh,	Suncurabhurun, Soodh, Mular and Canbra.
Dhoulisree,	Bilawulee and Jytsree.
Dhunasree,	Toree, Usavuree, and Maroo.
Dhyanjee,	Toree, Bibhas, and Suhana.
Diwalee,	Cumbharee, Malsree, and Suruswutee.
Doorga,	Malsrec, Leelavatee, Gouree, and Sarung.
Dukshin Nut,	Cocub, Bilawul, Poorbee, and Kidara.
E.	
Emun,	Kidara, Bilawul, and Soodh Culian.
F.	
Furodust,	Poorbee, Shyam, and Gouree.
G.	
Goojree,	Lulita and Ramculee.
Goonculee,	Desee, Toree, Lulit, Usavuree, Descar, and Goojree.
Gound,	Dhunasree, Mular, and Bilawul.
Goundculee,	Goojree and Usavuree.
Goura,	Gouree, Nut, and Turwun.
Gouree,	Jujavuntee, Usavuree, Goojree, and Soruth ; some say, Soohoo and Canhra.
Goursarung,	Goura ; or, according to others, Gouree and Sarung.
Gumbheer Nut,	Canhra and Nut.
Gundhar,	Sindhola, Usavuree, Gouree, Deuguree, and Bhyron ; or, according to some, Khutrag, Usavuree, and Desee.
H.	
Hindol,	Bilawulee, Lulit, Punchum, Pooria, and Bhyron.
Humeer,	Kidara, Emun, and Soodh Culian. Sung by Goureenath.
Humeer Nut,	Humeer and Nut.
Hurkh,	Dewsakh, Bilawulee, Sarung, Soodh, Mular, and Gound.
J.	
Jujavuntee,	Soruth, Dhoulisree, and Bilawul ; others say, Gouree, Bihagra, and Nut.
Jutee Gouree,	Lulit and Gouree.
Jytculian,	Jytsree and Soodhculian.
Jytsree,	Dhoul, Buraree, and Descar.
K.	
Khem,	Canhra, Suruswutee, and Culian.

<i>Name of Bags.</i>	<i>Compounded of</i>
Khemculian,	Kidara and Humeer ; or, as others affirm, Canhra, Suruswutee, and Soodhculian.
Khutnug,	Maroo, Dhoul, Jytsree, and Kidara.
Khutrag,	Buraree, Usavuree, Toree, Shyam, Buhoolee, and Gundhar. Some say, Buhoool-Goojree, instead of Buhoolee ; others, instead of Shyan.
Kidara,	Coocha, Poorbee, and Bilawul.
Kidar Nut,	Kidara and Nut.
Kyrvee,	Sarung, Sooha, Goojree, and Gouree.
L.	
Leclavutee,	Descar, Jytsree, and Lulit.
Lulit,	Desece, Bibhas, and Punchum. Some leave out the last, and others make it comprise of Dewсах, Bungal, Dhoul, and Bibhas.
Luncdhun,	Biharee and Kidara, composed by Hunwunt.
M.	
Madho,	Soodh, Mular, Bilawul, and Nutnarayun.
Malavatee,	Punchum, Camod, Soodhnut, and Humeer.
Malgoojree,	Ranculee, Shyam, Gundhar, and Goojree.
Maligoura,	Gouree and Soruth.
Manj,	Sarung, Soruth, Bilawul, and Mular.
Malcous,	Hindol, Busunt, Jujavuttee, Punchum, Khutrag, Maroo, Sarung, and Sanwunt.
Malsree,	Suncurabhurun, Kidara, Mudmadh, and Suruswutee.
Malwa,	Gouree, Puruj, and Bibhas.
Maroo,	Gouree, Puruj, and Soruth.
Marwa,	Coelut, Canhra, and Sooha, composed by Narud.
Megh,	Culian, Camod, Sanwunt, and Busunt.
Mudmadh,	Mular, Soodhculian, and Malsree.
Mudmithoon,	Nutnarayun, Mular, Soodh, Humeer, and Mudmadh, sung by Canh.
Madhvee,	
Mular,	Sarung, Soruth, and Bilawul ; or, agreeably to others, Nut, Sarung and Meghrag.
Mular-Nut,	Mular and Nut.
Mungulashtuk,	Jytsree, Canhra, Kidara, and Culian. Some add Shyam.
Mungal-Goojree,	Ranculee, Shyam, Gundhar, and Mungulashtuc. Some say instead of the last Buhoolee.
Munohur,	Marwa, Turwun, and Gouree, or instead of Gouree, Biharee.
N.	
Nagdhun,	Mular, Kidara, and Soohoo.
Nut-Narayun,	Suncurabhurun, Mudmadh, Luncdhun, and Bilawul.
P.	
Paravutee,	Dewculee, Gound, Gouree, and Poorbee.
Poorbee,	Malwa and Gouree ; or, agreeably to others, Gouree, Gound, and Deuguree.

<i>Names of Rags.</i>	<i>Compounded of</i>
Pooria,	Dhousree, Tunc, Mungulashtuc, and Canhra.
Punchum,	Lulit and Busunt. According to some Bura- ree, Gound, and Goojree. Others say, Gundhar, Munohur, and Hindol.
Prulee,	Deuguree, Poorbee, Gouree, and Gound.
Puruj,	Dhunasree, Maroo, and Gundhar. Some assert it consists of Maroo, Toree, and Usavuree.
Putmunjuree,	Maroo, Dhoul, Dhunasree, and Cumbharee.
R.	
Rageshwur,	Bhyron, Gouree, Kidara, Deuguree, Dew- gundhar, Sindhoora, Dhunasree, Canhra, and Usavuree.
Rajhuns,	Malwa, Sree-Rag, and Munohur. Sung by Bhurut.
Rajnarayun Nut,	Cumbharee, Pooria, and Toree.
Rouranee,	Lulit, Leelavutee, Chitee, and Punchum.
Ruhus Mungla,	Suncurabhurun, Urana, and Soruthee.
or	
Ruhus Mungul,	
Rumbhavutee,	Mulsree, Soodh, and Mular.
Ruti Bullubh,	Nut, Sarung, Bhyron, Lulit, and Punchum.
S.	
Sanwunt,	Sarung and Mular. According to some, Ki- dara and Camod. Others add also Canhra.
Sanwunt Camod,	Kidara and Camod. Some add Soodh. Others say, Sawunt and Camod.
Sarung,	Deuguree, Mular, and Nut. Others say, Marwa and Mular.
Shiwrti,	Burhuns and Sindhw.
Shuhana,	Furodust and Canhra.
Sindhoora, or Sindhwee,	Usavuree and Uheeree.
Soodh-Camod,	Soodh and Camod.
Soodh-Culian,	Tunc, Camod, and Gond.
Soodh-Nut,	Bagesree, Pooria, and Mudmadh.
Sooghraee, <i>vide</i> Culae.	
Soohoo,	Malsree, Bilawul, and Bibhas. Others sub- stitute Soodh or Bagesree, in the room of Bibhas.
Soruth,	Goojree, Punchum, Bhyruvee, Gundhar, and Bungal.
Soruthee,	Malwa, Emun, and Soruth.
Sourashtuc,	Gundhar, Goojree, Bungal, Punchum, and Bhyruvee.
Sree-Rag,	Burhuns, Tunc and Gouree.
Sree-ruvun,	Sree Rag, Malsree, and Suncurabhurun.
Sree-sumod,	Malsree, Soodh, Sree-Rag, Blimpulascce, and Tunc.
Stumbh,	Malsree, Soodh, and Mular.
Sucroun,	Soruth, Luncdhup, and Bilawul.

<i>Names of Rags.</i>	<i>Compounded of</i>
Suctbulbh,	Goonculee, Ramculee, Gundhar, Goojree, Shyam, and Gour.
Suncurabhurun,	Kidara, and Bilawul.
Surd,	Bhyron, Sooha, and Soodh.
Suruswutee,	Nutnarayun, Suncurabhurun, and Soodh.
Susirekha,	Lulit, Punchum, Tiluk, Sarung, and Soohoo.
T.	
Thoomree,	Suncurabhurun and Maroo.
Tiluk-Camod,	Khutrag and Camod.
Toree,	Usavuree and Khutrag. Some add Dhunasree. Others make it consist of Lulit, Dhunasree, and Dhoolsree.
Treekshun,	Bijuya, Burhuns, and Dese.
Trivenec,	Nutnarayun, Jytsree, and Sunuru.
Tunc,	Sree-Rag, Canhra, and Bhyron.
Turwun,	Descar, Gouree, Poorbee. Some in the room of the last say, Lulit. Others, Bibhas.
U.	
Ubheeree,	} Culian, Descar, Goojree, and Shyam.
or	
Uheeree,	} Uheeree and Nut.
Uheer Nut,	
Uheer-Roop,	} Dhunasree and Toree.
Unsee,	
Urana,	} Dhoolsree and Gound.
	} Mular and Canhra.

OF THE RAGMALA*.

The personification of melodies in the *Ragmala*, or chaplet of melodies, is what I shall next describe. Custom, which has subsisted from time immemorial, has rendered this, an essential branch of knowledge, and polite learning. How far these symbolical representations are by native painters made to correspond with what they should represent, I shall leave to the decision of the reader, when he sees one, and compares it with the description which I shall here give of it. I shall however remark that the *Ragmalas* generally offered for sale, are sometimes so incorrect, that scarcely one of the representations is strictly in conformity with the

description given in books. As painting is not now exercised in the greatest perfection in Hindoostan, it is probable that drawings intended in the original to represent one object, were mistaken for another, and accordingly adopted in the copy. Subsequent copies were made in a similar manner, former errors were perpetuated, and new ones added, till very little resemblance remained between the pictures of the Ragmala and that which should have been represented. The generality of amateurs are more solicitous of possessing a copy of the drawings denominated Ragmala than of ascertaining its accuracy, for which indeed few are competent or will go to the trouble. The painter, if he should even possess skill, as long as he can find purchasers for his work, sees no reason for his being at the pains of reforming the pictures to their original state of purity. I beg leave to quote the opinion of Sir Wm. Jones, on the subject of Indian drawings. "Whenever the *Indian* drawing differs from the memorial verse in the *Retnamala*, I have preferred the authority of the writer, to that of the painter, who has drawn some terrestrial things with so little similitude that we must not implicitly rely on his representation of objects." Vol. I. p. 343. On the Antiquity of the Indian Zodiac.

I.—BHYRON.

This rag is personified in the exact representation of Mahadev or Shiv, one of the three principal deities of the Hindoos. He is drawn as a sunyasee or Hindoo mendicant of a comely aspect, having his whole body besmeared with ashes, his hair is clotted into knots, and from amongst them flows the impetuous Gunga. He wears bracelets on his wrists, and his forehead is adorned with a crescent. The monster appears

in the third eye situated between his brows. A hideous serpent is entwined about his shoulders and bosom, and from his neck is pendent a string of skulls instead of flowers. The skin of the huge elephant is negligently thrown over his shoulder, and one of his hands supports a triple dart. Thus equipped, he is mounted on an enormous bull. Sometimes he is represented seated on the elephant's skin, and the bull tied beside him.

1.—*Phyruvce*.

This is one of the five wives allotted to Bhyron, and is perhaps not only the eldest, but also his best beloved, at least she seems to be the first and most respected.

Her form bespeaks a young and beautiful virgin of a delicate complexion, with beaming eyes; her hair hangs gracefully down to her waist. A white sarree or sheet is thrown over her slender form, and exposes her feet which are tinged red*. A garland of chumpā flowers graces her neck: she is seated on the summit of a rock: the *cumul* (lotos) blooms by her side, and she holds a pair of *munjeeras* or little cymbals in her hands, with which she keeps time to the song or hymn which she appears to be singing.

* Mr. Wilson, in his translation of the *Megha Duta*, in a note on verse 212.

O'er every floor the painted footstep treads.

Staining the soles of the feet with a red color derived from the *mehndee*, the *Lac*, &c. is a favorite practice of the Hindu toilet. It is thus elegantly alluded to in the ode to one of the female personifications of music, the Raginee *Asaureree*.

“ The rose hath humbly bowed to meet,

“ With glowing lips her hallowed feet,

“ And lent them all its bloom.”

Hindu odes by John David Paterson, Esq. published in the new series of Gladwin's *Oriental Miscellany*, Calcutta.

2.—*Buraree.*

This young girl, the beauty of whose countenance is heightened by the contrast of her jetty ringlets, is engaged in dalliance with her lover. The color of her dress is white. Her wrists are adorned with *Cungun* (bracelets) and her ears with the flowers of the *Culpu-turoo*.

I cannot account for the apparent incongruity in this and some other Raginees. She is one of the wives of Bhyron, and is here represented as deficient in her conjugal faith towards him. Pope's advice in the wife of Bath "to retaliate in kind" cannot be properly applicable here, as the Hindoos are permitted by law a plurality of wives, but the women are not at liberty to marry twice. But, have not the gods and goddesses been privileged in matters of love from all eternity?

3.—*Mudhmadh.*

The complexion of this Raginee is of a golden color, and she appears to prefer that to every other tint. Her dress is of the same tinge, and her body is stained with the fragrant dye of the saffron. She is engaged in the same manner as the preceding.

It is to be observed for the satisfaction of the European readers, that a golden complexion is as much admired by the natives of Hindoostan, as a moon-faced beauty, both of which sound uncouth in the idioms of Europe; but it is to be understood, that the latter of the two expressions has reference only to the pleasure which the beams of the moon diffuse, and not to its rotundity; while in the former case respect is only had to the natural beauty of pure gold, and not to its actual hue.

4.—*Sindhvee*.

The sanguinary disposition of this female is displayed in her features. She is cloathed in red garments, holds a triple dart in her hand, and a *dopuhuria* flower hangs from her ear. She is enraged at the delay of her lover, and waits impatient for his arrival.

5.—*Bungal*.

A joginee or female mendicant or devotee. Her face is sprinkled over with ashes; her body is stained with marks of ground sandal; and her forehead streaked with musk. Her clotted hair is tied in a knot: a yellow saree conceals her bosom: she holds a lotus in her right hand, and a triple dart in her left. This Raginee, although the native of a foreign and distant land, appears in the costume properest for a wife of Bhyron.

II.—MALCOUS.

An athletic young man of rosy complexion, and intoxicated with wine. His vestments are blue, and he holds a staff in his hand. A string of large pearls is hung round his neck. He is surrounded by women, whom he addresses with gallant familiarity. The pearls are sometimes exchanged for the heads of such as he has conquered in battle.

It is remarkable that although wine is prohibited by the religion of several nations, yet votaries to Bacchus are every where to be found. Amongst Hindoos some are not only permitted the use of this intoxicating beverage, but it is even offered in libations by them to the gods; while others abstain from it altogether. By the precept of the faith of Mo-hummud, its very touch is polluting. The poets, particularly the Moosulmans, however, are very eloquent and lavish of its

praises. Scarce a work of fancy either in prose or verse is to be found in which some lines are not dedicated to the altar of the rosy god. Turn up the works of the admirable Hafiz almost at any page, and you will be convinced of it. The commentators on that work ascribe, it is true, a very different meaning to that word, but any unprejudiced person must find the construction rendered by the commentators on several passages very much strained. Wine used by the natives of Hindoostan both actually and fictitiously is always taken to excess, so as to cause deep intoxication.

1.—*Toree*.

This delicate minstrel is clothed in a white saree. Her fair skin is tinged and perfumed with touches of camphor and saffron. She stands in a wild romantic spot playing on the veen. The skill with which she strikes that instrument has so fascinated the deer in the neighbouring groves, that they have forgot their pasture, and stand listening to the notes which she produces. This is one of the effects of music attributed to the ancient musicians, and confirmed even by modern asseveration : *vide* p. 6.

2.—*Gouree*.

This very young brunette has adopted the blossom of the mango for her ornament. She is endeavouring to sing her favorite melody, but is so infatuated and intoxicated as to be hardly able to proceed with it.

3.—*Gooncuree*.

The grief which is depicted in the air of this female, the tears which flow fast from her eyes, the scattered wildness of her hair which wantons with the breeze, the sighs which she breathes, and the dejected posture in which she is sitting

under the cudum tree, with her head leaning forwards, prove the anguish of her heart for the absence of her beloved.

4.—*Cumbhavutee*.

This wanton beauty, neglectful of care, studies her own enjoyment : she is constantly immersed in music and dancing : mirth and pleasure are her constant attendants*.

5. *Coocubh*.

The revels of the preceding night have rendered her countenance pale, her eyes though naturally sparkling are drowsy from want of sleep : the garlands of chumpa flowers with which she had decorated herself lie scattered about, and her dress is discomposed ; but yet she seems to loath the light of the dawn, and would fain convince her lover that the morn has not yet blushed.

III.—HINDOL.

He is seated in a golden swing, while a number of nymphs, by whom he is surrounded, amuse him with music and keep time with the rocking of the swing on which he sits, indolently gazing on their charms, enjoying the sweets spontaneously offered to his shrine. His countenance is wan, which seems to indicate that although an immortal, his

* It is to the commentators that I am indebted for the sole occupation of the goddesses, being pleasure and dress : the fact is,

To sing, to dance,

To dress, and troll the tongue, and roll the eye,
constitutes a very well educated female, according to the customs of *Hindoostan* : we cannot help however being pleased with the simplicity and propriety of taste, which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty. H. H. Wilson's *Megha Duta*, p. 76.

constitution is impaired by the early and unceasing career of pleasures and irregularities which he has pursued.

1.—*Ramcuree*.

The complexion of this nymph is pale, her dress is blue, she is decked with jewels, and her forehead is striped with infusion of musk. She has been disappointed in an interview she expected with her lover the preceding night; while he having had more important business in hand, perhaps a new amour, has just arrived after day light, and is endeavouring to effect a reconciliation for his late neglect. It is not certain how soon he will obtain his object, for although we easily forgive those we love, yet the present affair is of a very serious nature. She is not only actuated by jealousy, but is also apprehensive lest her rival wean the affections of her beloved from her.

2.—*Desakh*.

In treatises on the Rags, this Raginee is described as an enraged Amazonian, wielding a naked sword in her hand, with which she has overcome a number of foes and defended her lover who stands by her side; but the general representation in the *Ragmala* is quite ambiguous; there she is drawn in the figure of several athletic young men engaged in various gymnastic exercises, such as wrestling, casting of huge masses of stone, &c. It is quite uncertain what gave rise to this preposterous representation.

3.—*Lulit*.

It is not satisfactorily explained why this beautifully fair creature, who is so overwhelmed with grief for the absence of her lover, should decorate herself with all her finery of dress, jewellery and flowers.

4.—*Bilawulee.*

The pride of this Raginee consists in the beautiful symmetry of her limbs, and her solicitude to please her beloved is expressed by the pains she takes to adorn herself against his arrival, whom she awaits with anxious expectation and beating heart. She is dressed in rose-coloured vestments.

5.—*Putmunjuree.*

O! the pangs of separation: the poignancy of whose sting is known only to those who have felt its wound! May my readers, and particularly those of the fair sex, never experience its fatal power!

The object now before us is oppressed with the deepest anguish. She sheds incessant tears, which give her a sad and solitary relief, the only consolation her tender heart will admit. The flowers hung round her neck no longer laugh in the bloom of freshness, the fever in her mind and body have withered them to sapless leaves, which exhale no more their wonted perfume.

IV.—DEEPUK.

The flame which the ancient musicians are said to have kindled by the performance of this Rag, is depicted in his fiery countenance and red vestments. A string of large pearls is thrown round his neck, and he is mounted on a furious elephant accompanied by several women. He is also represented in a different form.

1.—*Deseec.*

The excess of passion to which this blooming Raginee is subject, induces her to pay a visit to her lover at his abode. She accordingly adds the assistance of art to the natural charms of her person, and puts her resolution into practice.

2. *Camod.*

What troubles and dangers will not love instigate one to undergo! When under its influence what will not youth dare to accomplish! Here we see a nymph forget the natural delicacy of her sex, and venture alone in the desert in the hideousness of night. She quits her soft bed, and friendly neighbourhood, and traverses unaccompanied the wilderness infested with ravenous beasts. The chance of an interview with the object of her love she considers well worth the risking of her life and character. A thousand fears now mock her fortitude when she finds herself at the place of assignation *alone*, for he on whose account she has staked all this is not yet there! The timidity of her sex then displays itself. She starts at the fall of a leaf, and melts into tears. She has on a short white boddice, and passes unnoticed under cover of a red saree.

3. *Nut.*

This young maiden prefers the career of glory to that of pleasure. She is adorned with jewels, and has clothed herself in men's attire, and being mounted upon a furious steed Minerva-like engages in battle, with those of the opposite sex. Her countenance is flushed with the ardours and fatigues of such an undertaking.

4. *Kidara.*

The subject of this Raginee is a masculine character. The young man in white garments wields a sword in his right hand, and in his left grasps the tusk of an elephant which he has rooted out. A bard standing beside him recites the praises of his valour.

V.—SREE.

A handsome man dressed in white, or some say in red. A string of crystal and ruby beads hung round his neck. He holds a lotus flower in his hand, and is seated upon a carved throne. Musicians performing in his presence.

1. *Malsree*.

Although love holds an exalted rank in the music of Hindoostan, as it does in that of other countries, and instances are not wanting of its existence in a refined state, yet, the beauties of nature are allowed to arrest their share of attention. The fascinating creature before us is an example. She is clad in a flowing yellow robe, and sits under a mango tree, in the society of her female companions, enjoying the verdure and luxuriance of the extensive scene before her.

2. *Marwa*.

Her dress is of gold brocade, and she has a garland of flowers round her neck. She sits in anxious expectation of the arrival of her lover.

3. *Dhunasree*.

We cannot but sympathise with solitary grief in a beautiful female. There is something so irresistible, that we naturally feel inclined to become acquainted with the circumstance which gave rise to her misfortune, not by a vain curiosity, but with the view of affording her any consolation which may be in our power, and of sympathising with her in her griefs. The misfortunes of the subject now under consideration proceed from the absence of her lover, and

that she has long languished is evident from her emaciated frame. Her dress is red, and avoiding the society of her friends, she sits alone under a Moulree tree, venting her griefs to the woods.

4. *Busunt.*

*Busunt is the spring of Hindoostan, the time of mirth and festivity. The hero of this piece therefore is the voluptuous god Crishnu, who is represented in his usual costume and occupation. His vestment is tinged red. His head is adorned with his favorite plumage, extracted from the tail of the peacock; in his right hand he holds a bunch of mango blossoms, and in the left a prepared leaf of the betel tree. In this manner he stands in a garden surrounded with a number of women as jolly as himself, and all join in the dance, and sing and play a thousand jovial tricks.

5. *Usavurce.*

The hideousness of this picture is mitigated only by the delicacy of the principal figure. Her dark-brown complexion, the monstrous snake which entwines her arms and legs—her hair tied in a knot on the crown of her head—the wild solitude of the rock environed with waters where she sits, are all beautifully relieved and contrasted with the fine outlines of her features, the white sheet gracefully thrown over her, (which is sometimes changed for a covering of leaves) and the streaks of dissolved camphor with which she has stained her forehead.

VI.—MEGH.

This is the only Rag that bears a masculine character. He is represented of a dark complexion, his hair is tied in a

knot on the crown of his head, and in his hand he balances a sharp-edged sword.

1. *Tune.*

Various expedients have been resorted to by love-sick maids to allay in some measure the fever raging in their veins. The object of our present inquiry, labouring under its influence, has applied to the crown of her head the leaves of the lotus, which is said to possess refreshing qualities.

2. *Mular.*

The frequent representation of scenes of separation, and the consequent grief attendant upon it, recalls to one's mind the sad history of ancient Hindoostan! As I review the *Ragmala*, which I peruse as pictures of real life, I am affected with sadness at the deplorable state in which in former times the female sex particularly subsisted. Various sources of abject injustice and oppression still exist; but as they are rendered sacred by their laws, and they have been habituated to them by custom which has prevailed from time immemorial, the poor women acquiesce under them without murmur. Some causes however have been removed in the British territories, which must be a source of great comfort to them. The convenience of travelling in these days, even with women, children, and property, must be reckoned as one of the foremost. Such ancient princes of Hindoostan who afforded convenience to travellers, are some of the most celebrated amongst them; and the construction of high roads, bridges, tanks, wells, and *choukees*, for public use and protection, are amongst the most meritorious acts of their religion. The pious and chaste *Ram Chundru* of *Ujodhya* is celebrated for his great care in these matters.

This Raginee is delineated of a complexion wan and pale; she is decorated with the white jessamine, and sits sad and solitary, endeavouring to sooth and dissipate her melancholy, with the tones of the Veen, in happier days her delight; but

“ In vain the lute for harmony is strung,
And round the robe-neglected shoulder hung;
And faltering accents strive to catch in vain
Her race's old commemorative strain :
The falling tear that from reflection springs,
Corrodes incessantly the silvery strings ;
Recurring woe still pressing on the heart,
The skilful hand forgets its grateful art,
And idly wandering strikes no measured tone,
But wakes a sad wild warbling of its own.
At times such solace animates her mind,
As widowed wives in cheerless absence find.”

3. *Gojree*.

The tenor of this picture is not evident. It presents a young female minstrel of a delicate voice and engaging mien, dressed in yellow short stays and red saree, and adorned with jewels.

4. *Bhoopalee*.

This is some happy nymph engaged in dalliance with her lover. A white saree is thrown over her body, which is stained with the fragrant saffron. A garland of flowers adorns her bosom. The favoured youth sits by her side, round whose neck her arms are enfolded.

5. *Descar*.

There is no material difference between this and the preceding delineation. The characters by which we distinguish them, are, the string of pearls substituted for the flowers, and the marks with which she has stained herself are of ground sandal.

OF MUSICAL INSTRUMENTS.



Several musical instruments are to be seen in the hands of Apollo's muses, which might give great light to the dispute between the ancient and modern music.—*Addison*.



*Their present state susceptible of much improvement. Their classification.
Detailed description of the several instruments now in use.*

How proud soever the people of Hindoostan may be of their musical instruments, I am of opinion, as I have already observed, that, they are susceptible of very important improvements. The defects which have come under my notice are of two sorts, the first regards the materials of which they are made, and the second their construction.

With respect to the first of these defects, the materials of which their musical instruments are made, it appears that very little attention is paid to it, as if it were immaterial what substance was employed for the purpose. This want of choice is influenced by pecuniary considerations, as well as want of ingenuity. It cannot be supposed that such carelessness prevailed during the flourishing period of the Indian empire; but that from the commencement of its decline a check had been opposed to its further refinement is what perhaps all will allow. At present, for reasons offered in a preceding part of the work, it will appear reasonable, that far from expecting a progressive improvement, we should rather be prepared to anticipate this noble science on the wane in

the same proportion as the decline of its empire, and the consequent decrease of knowledge and depravity of the people of this once celebrated country. The root of the venerable tree being sapped, its blossoms are no longer supplied with nourishment by the branches which they were designed to decorate, and must soon decay. The security and stability proffered from political motives by the British Government to the native chieftains, has perhaps materially conduced to render them luxurious and effeminate in a still greater degree than the climate to which those vices are generally attributed; and these have been the bane of the music of Hindoostan*. In Europe professional men are always employed in the construction of all instruments and engines, or at least their advice is solicited, and suggestions acted upon; here, the making and fitting up of musical instruments is entrusted entirely to persons who are ignorant not only of the merest elements of music, but who besides manufacturing musical instruments, are general carpenters and other artificers, who if they even possessed the abilities could not afford to waste their time in experiments for the improvement of musical instruments, the number rather than the quality of which would ensure the greater gain. It is on this account that the better musicians prefer to patch and mend their old instruments rather than construct new ones, of which to find the just proportions, they lack the abilities. Khooshhal Khan and Oomraw Khan Veenkars, mentioned before have in their possession the instrument on which their grandfather Jeewun Shah used to ravish his audience. Some no doubt are not aware that a difference of material produces any difference in the tone of an instrument. There is an

* See page 17, and following.

anecdote of a Rajah, who in token of his approbation presented a favorite player with a silver *Sarungee*, on which he was to perform before him*.

It is problematical whether a violin of the sort just mentioned could produce sounds sufficiently sweet to arrest any attention, but it cannot certainly be denied that a good performer on any instrument, whether musical or other, can do more execution on one of inferior quality than can be produced from one of a far superior quality put into the hands of a person who is only an inferior artist.

Drums and tabors of all sorts are covered with goat's skin, fresh, and in an unprepared state; the body and neck of *Sarungees* are made of wood, one entire piece, excavated, the top covered with skin instead of thin light board; the flutes are pieces of the bamboo cane, formed by nature, and generally bored without regard to just proportion. It is not however the musicians that are entirely to blame for making use of such imperfect instruments. A musical instrument of the first class requires so much time and nicety in its construction, besides scientific skill in the maker, that the musicians of Hindoostan cannot now-a-days afford to pay for one; indeed, on this account one is not procurable. What extravagant sums were paid by the Greeks even for their flutes! The more respectable performers in this country, if

* There is a European anecdote similar to the one quoted above.—Leonardi da Vinci, the celebrated painter, passed at his time for an excellent violin player, and was even professionally engaged by the Duke of Milan, Ludovico Sforzia. In the sketch of his life, prefixed to his treatise on painting, is this singular statement: "Vinci had a violin of silver made for him, which was shaped in the form of a horse's head, and he surpassed on this instrument all other violin players."

they would be well paid, should rather keep up a large retinue than really superior instrument.

As for the defects which regard their construction, there is one, which exclusive of other minor ones, is found to affect them all. I mean that material radical imperfection which will not admit of a change of keys. They have likewise no method of tuning their instruments to a certain pitch, but are guided in this respect merely by the ear.

If an opinion might be hazarded, why no person has endeavoured to render instruments playable in every key, I should suppose the reason to be this : A drum or tabor, the sound of which is necessarily monotonous, is an ever-attendant and inseparable companion to Indian songs, whether any other instrument be present or not. Its sound is taken as the key-note, and all other instruments that may be present, and the voice, are regulated by it. From this it should appear that as long as the use of the drum or tabor is not laid aside, there will be no necessity for change of keys, and the rythmical nature of Indian music renders a liberal use of the drum more essential, in order to mark the time distinctly, than any other accompaniment.

Musical instruments are divided into four classes :

1. Tut. Such as are strung with wires or gut are thus denominated : The Rubab, the Tumboora, the Sitar, the Sarungee, the Veen, and the Qanoon, &c. belong to this class.

2. Bitut. To this division are referred all those which are covered with skins, as the Mridung, the Dholkee, the Tublas, the Daera, the Duph, the Nuqara, &c.

3. Ghun. These are instruments of percussion, and used two at a time. The Munjeera, the Jhanjh, the Curtar, &c. (Cymbals, Castanets) are of this description.

4. Sooghur. Wind instruments are classed under this name. The Surnae, the Banslee, the Toruy, &c. are examples of it.

The grand instrumental music of Hindoostan is the Noubut, and the instruments used in the cabinet are the Mridung, the Dholkee, the Tublas, the Daera, the Duph, the Munjeera, the Curtar, the Sarungee, the Tumboora, the Sitar, the Rubab, the Veen, the Qanoon, and the Banslee. Five of the last are occasionally played solo : the rest are used as accompaniment either to these, or to the voice.

Of the Noubut.

The Noubut is the grandest instrumental music of Hindoostan. It is a concert, and the instruments which comprise a full band of the *Noubut Khanuh* are two pairs of *Nuqqaras*, one pair of large *Noubuts*, one *Quna*, one *Toruy*, one pair of *Jhanjhs*, two *Surna*, two *Nuy*, two *Alghoza*, one *Roshun Choukee Surna*, and one pair *Qulum* flutes, and flageolets.

The effect produced by the joint efforts of expert performers is considerably imposing, and should be witnessed to be properly appreciated. It is heard to advantage from some distance.

THE MRIDUNG, THE DHOLKEE AND THE TUBLAS.

These are drums, and differ from each other in form, construction, and likewise in the manner of playing. The first is the most ancient, and is one of those instruments which accompanied the voice in the more chaste ages ; the Dholkee is generally preferred by amateur performers, and is the domestic and homely companion to the music of the uninitiated female ; and the last, less solemn than the Mridung,

and more adapted to accompany light and trivial compositions, is selected as the fittest counterpart with the Sarungee to the silver tones of the modern meretricious Hindoo dancing girl. It is from hence evident, that the two last are modern licentious inventions, unknown to the ages when music breathed sacred and solemn numbers.

The Mridung is a hollow cylinder of wood, resembling a cask, open at both the ends, which are covered with crude goat's skin of different thicknesses, so as to produce different sounds: one end has likewise a coating of a composition made of rosin, oil, &c. applied to the inside, and is tightened with leather braces like our drums. The Dholkee is similar to this, only the diameter bears a greater proportion to the length, and is a lighter and more delicate instrument. The braces are strings. The difference between both the above and the Tubla is, that the latter are always used two together, the one being the treble and the other the bass, which however may be considered as one instrument, divided from the middle for the sake of convenience.

The method of playing on these instruments is curious. They are struck with the fingers and palms of both hands, and it is surprising what variety of measures, and changes of the same measure expert players can produce on them. It is allowed to be more difficult to describe the manner of using the blow-pipe than of acquiring its use; the method of playing on these instruments is absolutely indescribable, and is only to be learnt from a master, chiefly by imitation and long practice.

THE DUPH AND THE DAERA.

The first of these is an octagon frame of wood, about three feet in diameter and six inches deep, covered on one side with

skin, the stress of which is counterbalanced on the other with a net-work of thin slips of the same. The skin is struck upon, in playing, with the fingers of the right hand, while a tender flexible switch, held perpendicularly over the instrument with the fore-finger of the left, is made to strike on it with the middle finger at stated intervals of the measure.

The Daera, as its name implies, is a circle of wood, metal, or other material, covered on one side, as the preceding. Its diameter is generally about 11 or 12 inches. The right-hand fingers are applied in the same manner as in using the Duph, and the thumb of the left is thrust into a string passed through a hole on one side of the circle, so as to form a rest or support for that hand a little above the centre, against which the knuckle of the middle finger is pressed on the inside when a rise in the tone is desired.

Both these instruments are now almost entirely used by amateurs, although the former is sometimes played upon by professional men of the lower order. These instruments may be compared to the Tambour de basque, Tabret, or Timbrel of the ancients.

THE MUNJEERA AND THE CURTAR.

These are Cymbals and Castanets, and are of no other use than to mark the time distinctly, which, as I have already several times noticed, is the very life of rythmical music.

THE SARUNGEE.

The Sarungee is the fiddle of Hindoostan. It is strung with four gut strings, and played with a bow, the hairs of which are loose, and tightened with the hand at the time of playing. The two lowest strings are tuned to *Khuruj*, and the

others to a perfect fourth. The instrument is held in a position contrary to that in which the violin is used ; that is, in the manner of the bass violin ; and the fingers of the left hand do not press upon the strings, but are held close beside them, while the right hand draws the bow.

Besides the gut-strings, the instrument has a number of metal wires, generally thirteen, of unequal lengths, which go under the gut-strings. These wires are tuned to the mode proper to the Raginee intended to be played. The bow can never touch or approach them, so they are of use only to reverberate with the sound of the gut-strings. This proves that the musicians of Hindoostan are aware of the fact, that sound propagated on one string will communicate vibration to another that is in unison with it, or the difference of whose tone is exactly an octave.

THE TUMBOORA.

The Tumboora or Tanpoora is another very ancient instrument, and the simplest of all those of the guitar kind. It somewhat resembles that instrument, but has a very long neck without frets. The body is generally made of about the two-thirds of the dry shell of a gourd, the top covered with a thin board. It is strung with three or four wire strings, one brass and the rest steel. The lowest is tuned to the key note, and the others to its quint and octave above. These are struck alternately, the instrument reclining on the shoulder. Its use is calculated, as the name indicates, to fill up all pauses and vacuities in the song, and likewise to keep the songster from straying from the tone which he originally adopted.

THE SITAR.

This is likewise a modern instrument, and was invented by Umeer Khosro of Delhi. It resembles the last mentioned instrument, but is made a good deal smaller, and has movable frets of silver, brass, or other material, which are fastened with catgut or silk. Seventeen frets are generally used, and as they are movable, they answer every purpose required. The shifting of these to their proper places requires a delicate ear.

This instrument derives its name from *si* سه signifying in Persian *three*, and *tar* تار *a string*, as that number is commonly used. More modern performers have made several additions.

Of the three wires, one is steel, and the others brass. These last are tuned in unison, and are called *Khuruj* from their sound, and the other is a perfect fourth to it. The fingers of the left hand slide over the frets on the finger-board, and stop the notes in the same manner as on the guitar, and the wires are struck with the fore-finger of the right, to which is fitted a kind of plectrum or instrument called a *Mizrab**, made of a piece of wire curiously twisted, to facilitate the various motions of the finger.

The Sitar is very much admired, is used both by professional men and amateurs, and is really a very pleasing-toned instrument in the hands of an expert performer.

THE RUBAB.

This instrument is strung with gut strings, and in shape and tone resembles a Spanish guitar. It is played with a plectrum of horn held between the fore-finger and thumb

* From the Arabic verb ضرب to strike.

of the right hand, while the fingers of the left stop the strings on the fingerboard. I have heard some performers on this, who are said to excel, and their performance certainly deserved praise, for the delight with which they inspired their hearers. The Puthans are remarkably fond of this instrument, which is very common at Rampoor.

THE VEEN.

The *Veen* is one of the most ancient of the musical instruments of Hindoostan. It was played upon by the minstrel Mooni Narud, to whom the credit of its invention is allowed. It is the instrument of the greatest capacity and power; and a really superior *Veen* in the hands of an expert performer, is perhaps little inferior to a fine-toned piano, and indeed for Hindoostance music, the best devised, and calculated to be adapted to all practical modifications.

Although the *Veen* has a finger-board and frets, it is not strictly confined in its intonation, as a guitar, a pianoforte or an organ is; for it is so delicate an instrument, that the slightest difference in the pressure of the finger, or of its distance from the frets, will cause a sensible variation in the tone, of which a good performer avails himself. Hence results that beautiful nicety of just intonation in every mode which charms the musical ear. To convey a correct idea of this beauty, we need only observe, that the superiority of the violin over most other instruments is to be derived from this source.

The *Veen* is strung with seven metal wires, three steel and four brass; but as is the case with the Sitar and the Rubab, the melody is generally played on one of the steel wires, and the rest are chiefly for accompaniment. Several fingers of

the right-hand striking simultaneously on several of the wires, each of the fingers to be thus employed, is armed with a plectrum usually made with the large scales of fishes, and fastened on with springs, or tied down with thread.

THE BANSULEE, OR BUNSEE.

The flute was formerly a very favorite instrument, and is said to have produced wonderful effects in the hands of the god Crishnu. There are few professional performers on this instrument now.

OF THE VARIOUS SPECIES

OF

VOCAL COMPOSITIONS OF HINDOOSTAN.



Twenty different species described.

THE most ancient sorts of composition are 1st, the *Geet* ; 2nd, the *Took* ; 3rd, the *Chhund* ; 4th, the *Prubund* ; 5th, the *Dharoo* ; 6th, the *Dhooa* ; and 7th, the *Mun*. These are chiefly in the Sanscrit, and difficult both of comprehension and execution. The first four I have heard ; but much of these is not known in these days.

The various species of the more modern compositions are the following :

1st. The *Dhoorpud*. This may properly be considered as the heroic song of Hindoostan. The subject is frequently the recital of some of the memorable actions of their heroes, or other didactic theme. It also engrosses love matters, as well as trifling and frivolous subjects. The style is very masculine, and almost entirely devoid of studied ornamental flourishes. Manly negligence and ease seems to pervade the whole, and the few turns that are allowed are always short and peculiar. This sort of composi-

tion has its origin from the time of Raja Man of Gualiar, who is considered as the father of Dhoorpud singers. The Dhoorpud has four *Tooks* or strains, the 1st is called *Sthul*, *Sthae*, or *Bedha*; the 2nd, *Untura*; the 3rd, *Ubhog*, and the last, *Bhog*. Others term the two last *Ubhag*. *Dhoorpuds*, in which the names of flowers are introduced, in such manner, that the meaning will admit of two different constructions, are called *Phoolpund*; and two *Dhoorpuds* which correspond with each other in time, syllable, and accent, are denominated *Joogool*.

2. *Kheal*. In the *Kheal* the subject generally is a love tale, and the person supposed to utter it, a female. The style is extremely graceful, and replete with studied elegance and embellishments. It is chiefly in the language spoken in the district of Khyrabad, and consists of two *Tooks*. Sooltan Hoosyn Shurqec of Jounpoor is the inventor of this class of song. A species of this, consisting of only one *Took*, is called *Chootcula*; another, termed *Burwee*, comprises two *Tooks*, and is in the Poorbee tongue.

Although the pathetic is found in almost all species of Hindoostanee musical, as well as poetical compositions, yet the *Kheal* is perhaps its more immediate sphere. The style of the *Dhoorpud* is too masculine to suit the tender delicacy of female expression, and the *Tuppa* is more conformable to the character of a maid, who inhabits the shores of the Ravi, (and has its connexion with a particular tale,) than with the beauties of Hindoostan; while the *Ghuzuls* and *Rekhtus* are quite exotic, transplanted and reared on the Indian soil since the Mahomedan conquest. To a person who understands the language sufficiently, it is enough to hear a few good *Kheals*, to be convinced of the beauties of

Hindoostanee songs, both with regard to the pathos of the poetry, and delicacy of the melody.

3. *Tuppa*. Songs of this species are the admiration of Hindoostan. It has been brought to its present degree of perfection by the famous Shoree, who in some measure may be considered its founder. *Tuppas* were formerly sung in very rude style by the camel-drivers of the Punjab, and it was he who modelled it into the elegance it is now sung. *Tuppas* have two *Tooks*, and are generally sung in the language spoken at Punjab, or a mixed jargon of that and Hindec. They recite the loves of Heer and Ranjha, equally renowned for their attachment and misfortunes, and allude to some circumstance in the history of their lives.

4. *Thoomree*. This is in an impure dialect of the Vruj-bhasha. The measure is lively, and so peculiar, that it is not mistaken by one who has heard a few songs of this class. It is useless to waste words in description, which must after all prove inadequate, of a subject which will impress the mind more sensibly when attention is bestowed on a few songs.

5. *Rag-Sagur*, or the ocean of *Rags*. It is a species of Rondo, which commences with a particular *Rag*. Each successive strain is sung in a different *Rag*, and at the end of each, the first strain is repeated.

6. *Holee* or *Horee*, consists of four *Tooks* or strains like the *Dhoorpad*, and the style is peculiar to itself.

If the songs of Hindoostan were classed by subjects, perhaps that which recites the amours of Crishnu would be the most voluminous. The age of that voluptuary forms a very important æra in the history of India, and it is not to be wondered at, that it should so materially influence their song.

Every nation has celebrated the valorous deeds of its heroes in song, and so have the natives of Hindoostan done. Numerous compositions are in existence, which recite the victories and virtues of their ancient princes and heroes. The joys of love, however, have everywhere been more numerously sung; and so has Crishnu, who is represented as the unrivalled Damon, Paris, and Adonis of Hindoostan: all the excellencies of these are united in him. Equally amorous in his own turn, and beloved by all the fair without exception. He is emphatically styled “Mohun,” or the enchanter. His person was so graceful, that every woman who once beheld him, became instantly enamoured of it. His pipe possessed such irresistible attractive charms, that none who ever heard it could attend to any thing else, however serious, incumbent, or necessary. It diffused a sort of phrenzy along with its tone, the influence of which could not be withstood by any woman of Vruj. Neither the usual cares of the household, the desire of arraying so natural to the female sex, nor the threats of the enraged husband; no, not even the attention due to a hungry and crying infant, could for a moment detain her from following the impulse occasioned by the sound of Crishnu’s flute.

I have observed above, that songs which have love for their theme, are more numerous amongst all nations. In Hindoostan there is one other motive for their being esteemed—being the acts of the *god Crishnu*, they are considered as pious hymns. The old sing them as acts of devotion, the young derive pleasure from their contents; by the pious they are held sacred, while the profane find in them many things which they glory either to have themselves performed, or should have been glad to have had it in their

power to achieve. The wise man has folly enough to be beguiled by them, and the fool possesses sufficient taste to relish their beauties. All, in short, agree in admiring songs of this class, how different soever their motives might be for this predilection in its favor.

The scenes of Crishnu's frolics were the villages of Gocool and Muthoora, on the opposite banks of the Jumna or Yamoota, and the wilds of Vrindabun. No milkmaid could here pass without being attacked by the amorous Crishnu. All Hindoo women went a watering to the Jumna with pitchers on their heads or under their arms, and never returned without at least an amorous embrace or a kiss.

These are recited in the *holoes*. One song of this class describes a maiden reproaching Crishnu with his audaciousness in taking liberties with her; another admires his comeliness and extraordinary address. One with beating heart warns her female friends to be cautious how they venture to the river-side alone; another with tears in her eyes states her doleful tale, how she has been roughly treated and shamefully abused by the god. In this a forsaken girl bemoans her fate, and imprecates her rivals; in that other she declares the excess of her passion, and fondly confines the god in her arms. One declares her resolution of bearing no longer with his insults and oppressions; another congratulates her friend's arrival at a village like Gocool, where love revels. The forcible seizure of milk or a kiss forms the theme of one song; while in another you hear them bribe his stay with both. Some adore him as a god, others esteem him as a lover, and a few treat him as an impudent fellow.

7. *Jut*. A few hemistichs, each in a different dialect and *Rag*.

8. *Tirvut* and *Turana*. No words are adapted to these. It being considered necessary however, to utter something for the easier and more perfect vocalization of this species of music, the following set of words has been adopted for this purpose, without regard to the order of succession here set down.

درآ درآ تا دانی

There is a tale connected with these words, which is in almost every one's mouth, and therefore not necessary to be inserted here.

9. *Surgum*—is sung with the notes contained in the Hindee scale [*Surgum*], as the name implies. It is literally what we call Solfa-ing or Solmization, although it is not now invariably used with the same view.

10. *Bishnoopud*. This a species of Hindoo hymns. It was founded by *Soordas* a blind poet and musician, and is of a moral tendency.

11. *Chutoorung*—is four strains: 1, Kheal; 2, *Turana*; 3, *Surgum*, and 4, *Tirvut*. It is of modern invention.

12. *Ghuzul* and *Rekhtu*. These are in the Oordoo and Persian languages, and differ from each other, according to some, merely in the subject they treat of. The former has for its theme a description of the beauties of the beloved object, minutely enumerated, such as the green beard, moles, ringlets, size, shape, &c. &c. as well as his cruelties and indifference, and the pain endured by the lover; whilst in the *Rekhtu* he eulogizes the beauty of the beloved in general terms, and evinces his own intention of persevering in his love, and bearing with all the difficulties to which he might be exposed in the accomplishment of his desires. They consist mostly of from five to ten or a dozen couplets. One

species of these is termed *Charbyt*, and contains only four couplets, as its name indicates.

13. *Dadra* and *Nucta*—are of various lengths, and generally in the dialect spoken in the districts of Bundelkhund and Bughelkund. The subject is almost universally mean, the petition of the fond woman for the acquisition of the most trifling favors.

14. *Curca*. War songs in praise of valour. This is generally in the tongue spoken by the Rajpoots. It is the profession of a class of song-sters denominated Dharees. Those in the language of Vruj and Gualiar are called *Sadra*. One species of this, in very lengthened couplets, is termed *Bugud*. Those in the Charnee tongue are denominated *Bur*.

15. *Palna*. Cradle songs or hymns. The subject is appropriate. Childhood and blessings for longevity, &c.

16. *Sohla*, is sung on marriages.

17. *Mouloud*. One or two hemistichs in praise of the Almighty, or of Mahommud. It is chiefly in the Arabic.

18. *Stooti*. In praise of superiors.

19. *Qoul*, *Qulbana* and *Kool* are in Arabic. These are sung by Quvvals.

20. *Zicree*. The subject of these is morality, and is sung in the dialect of Goojrat. It was originally introduced in Hindoostan by Qazee Muhmood.

OF THE PECULIARITIES
OF
MANNERS AND CUSTOMS IN HINDOOSTAN,
TO WHICH
ALLUSIONS ARE MADE IN THEIR SONG.



When she spoke,
Sweet words, like dropping honey, she did shed ;
And 'twixt the pearls and rubies softly brake,
A silver sound, that heavenly music seem'd to make.—*Fairy Queen.*

The winds were hushed, no leaf so small
At all was seen to stir,
Whilst turning to the water's fall
The small birds sung to her.—*Drayton's Cynthia.*

I saw a pleasant grove,
With chaunt of tuneful birds resounding love.—*Milton.*
Earth smiles with flow'rs renewing, laughs the sky,
And bids to lays of love their tuneful notes apply.—*Dryden.*

*Its characteristic nature. Reasons assigned for several of them, which
now no longer exist, and examples produced.*

It will perhaps be desirable to expatiate a little on such parts of the prevailing manners and customs of ancient Hindoostan as influence their music. The songs of a nation, as well as its poetry, go a great way towards developing its

domestic practices, rites, and ceremonies, as also its habits of life. Those of Hindoostan are very characteristic, and it is perhaps, as is justly observed, owing to this happy union of melody and poetry, when judiciously adapted to each other, that we can reconcile ourselves to the extraordinary power music is said to have anciently possessed over the human soul, not only in Hindoostan, but likewise over the occidental nations, and probably over the whole world.

The allowed insignificance of the female sex in the idea of a Hindoo, the contempt with which they are generally beheld, have very considerable effects on their poetry. A transient observation should likewise be made on the Arabians and Persians, as their music is generally understood and cultivated in this country. The Hindee Ghuzuls are in imitation and on the model of the Persian.

In Arabic poetry the man is invariably in love with the woman who is the object beloved. In Persia he is represented, contrary to the dictates of nature, as in love with his own sex. This is evident in all lyric poems of that country. Their pieces abound with the praises of the youthful cup-bearer, the beauty of his green beard, and the comeliness of his mien. In Hindoostan the fair sex* are the first to woo, and the man yields after much courting. In composi-

* "We must here make an allowance for *Indian* prejudices, which always assigns the active part of amorous intercourse to the female, and make the mistress seek the lover, not the lover his mistress."—
Note on verse 255, Translation of Megha Duta.

I have endeavoured to assign a reason in the next paragraph after the following, which seems to me to obviate the necessity of any allowance being made for the passage on which Mr. Wilson has given this note, or of calling it a prejudice. The original text of Calidas appears to me quite natural, consistently with the customs of his country.

tions of this country, therefore, love and desire, hope and despair, and in short every demonstration of the tender passion, is first felt in the female bosom, and evinced by her pathetic exclamations.

If we should trace the origin of this disparity in the poetry of these nations, it will perhaps appear, that the women in Arabia are less subject to be wounded by Cupid's darts, and are similar to the lukewarm beauties of Cabool. The peculiar custom of Persia is evidently the reason that their pieces abound with themes of the cast just noticed. The poor neglected women in vain expose their charms—in vain add the assistance of art to the comeliness of their persons—in vain has nature bestowed such charms, and been so lavish in her gifts to beings whom it does not much benefit. Alas ! lovely creature, adorn not thy head with those precious gems, nor thy person with rich brocades ; for neither these nor thy jetty ringlets, hanging gracefully down thy back, nor the reviving perfume, which thou carriest about thee, shall have any influence on the icy heart of the beloved object of thy cares—his warmth is reserved for another, he fancies superior beauties in the yet unsprung beard of his beloved Sakee, which, if it claim any attention, it is purely that it approaches to and resembles thy softness.

In Hindoostan I can see no other motive but that the men, being permitted, by law and the custom of the country, a plurality of wives, the women should grow fond by neglect. Having from the total want of education, no means of mental amusement, they consider the society of their husbands as their supremest felicity ; and as he has to bestow a portion of his time on every individual wife, it may be fairly presumed that no one of them can be cloyed with him. From

this permission of polygamy she is the more solicitous to engage and secure his affections by ardent demonstrations of fondness. A precept of Hindoo law should likewise be remembered, which prohibits the women to engage in the bonds of Hymen more than once during their lives. How far this precept of flagrant injustice is relished by the females, I shall leave the fair sex to determine.

To comprehend the songs of this country, and to relish their beauties, we must not figure to ourselves Hindoostan in the state in which it is at present, but must transport ourselves back to those earlier ages to which allusions are made by them. To those times, when these regions enjoyed not the tranquillity at present subsisting in its parts; but when they were possessed by petty chieftains, arbitrary in their respective dominions—when no highroads existed, but communication between one village and another was maintained by narrow footpaths, and rude mountains and jungles formed the natural barrier of the different chiefs, guarded by almost impassable woods and wild beasts—when navigation by river was as impracticable as travelling by land—when a journey even to a few leagues was rendered hazardous by robbers and marauders, who infested the despicable roads of themselves formidable, and rendered more so by frequent interruptions from rivulets and morasses, and from ravines and nallas, which during the rains presented by their rapidity and intricacies very powerful obstacles—when topography was almost unknown, and the advice of a stranger adventitiously met was to be cautiously embraced, as robbers lurked about the roads in various disguises to seize on their prey by force or stratagem :—to the time, in short, when parting even for a journey to an adjoining village

was accompanied by mutual tears, and prayers for safe return.

A distant tour such as in these days is looked upon with indifference, was formerly contemplated and consulted on for a year or two before undertaken; and when a man who had accomplished his purpose returned home in safety, after encountering all the hardships incident to it, the wonderful recital of his adventures, the skill with which he conducted himself in the presence of princes, his valour and intrepidity in times of danger, his cunning and foresight in preventing or avoiding the toils of the evil-minded, and all these exaggerated by the vanity of the traveller, formed the theme of admiration to the village, and the subject of pride to his relatives, not soon likely to be forgot.

It is observed by the author of "An Inquiry into the Life and Writings of Homer," page 26, "that it has not been given by the gods to one and the same country to produce rich crops and warlike men, neither indeed does it seem to be given to one and the same kingdom, to be thoroughly civilized, and afford proper subjects for poetry." It is this which renders Hindoostanee songs flat and unpalatable, unless we transport ourselves back to their barbarous and heroic ages.—Their abhorrence of innovation induces them to retain their ancient ways of thinking, or at least to imitate their manner of thinking in times of yore, notwithstanding the changes introduced by time. Indeed, from what has been observed in this and the preceding paragraph, although I heartily rejoice at the effects of the British government in India, I should really be sorry that their poetry should be tinctured with the rules and regulations in force at present, and their poetical and fictitious lovers reach their homes in the security which the government allows.

Hindoo women are married at so tender an age that it is indeed very seldom that they feel any influence of love till some years after marriage : there are therefore consequently very few pieces to be found wherein a maiden (by which I mean an unmarried woman) is concerned.

It is customary in Hindoostan for the parents and their sons, with their daughters-in-law, and maiden daughter, to live together, and in the event of the young men going abroad in quest of employment, to leave their wives behind. What induced them to do this in former times was the difficulties and dangers attendant on the roads, which rendered it impossible to perform a journey of any extent in company with females, who would not only be liable to the greatest abuse even immediately in the neighbourhood, but also to be torn from the arms of their husbands to grace the beds of any chieftain who might chance to take a fancy to them, or might be induced to do it through mere wantonness and caprice.

Let us figure to ourselves an amiable and fond woman in the bloom of her age, wasting her years in sighs for her absent and beloved husband, in whom are centered all her hopes of life—let us behold her at public festivals, where themes to which her heart is familiar are sung in the most pathetic language enforced by the charms of melody—let us accompany her to the river side, which she daily visits to procure water for the use of the household, and where she witnesses a thousand tender interviews—let us turn our eyes to her domestic scenes, we see her happier sisters-in-law adorning and ornamenting themselves, and sporting in all the gaiety natural to their age, and she striving to stifle her grief, and appear cheerful. Perhaps she hears news of her husband's

intention shortly to return: she revives as the drooping flower refreshed by sudden and timely rain. If this be in the winter, she laments his absence during the long cold nights of that season, and calls him cruel for not having thought of home earlier. Winter past, she trembles at the idea of the scorching rays of the sun, which will assail him on his journey. But when the rains set in, those months which are the most delightful* of all in Hindoostan to those whose hearts are not afflicted by separation, then it is that she feels her existence insupportable. Cheering hope, which beguiled her during the former seasons, no longer affords its balmy aid, and she despairs of his arrival this year. Every cloud—every flash of lightning sends forth a dart to her tender bosom, and every drop of rain adds fresh poignancy to the wound in her agonizing heart. If she endeavours by domestic toils to wean her thoughts for a moment from her absent lover, the Coel, and particularly the Pupeeha, reminds her of him by her constant and reiterated interrogations of *Pee-cuhan—Pee-cuhan* ?

* “The commencement of the rainy season, being peculiarly delightful in Hindoostan, from the contrast it affords to the sultry weather immediately preceding, and also rendering the roads pleasant and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons, as are at this time absent from their family and home.”—Note on line 20 of the Translation of the *Megha Duta*, by H. H. Wilson, Esq.

“Sprang from such gathering shades to happier sight.”

The meaning of Calidas seems to be somewhat different.

मेघालोके भवति सुशिशिरेऽप्यन्यथावृत्तेनः

कण्ठाद्देवप्रणयिनि जनेकिंपुनर्दूरसंस्थे

And a hundred Hindoostanee songs will prove that after the rains are set in, it is no season for travelling.

These however are not the only birds which are addressed by the females of Hindoostan, by the title of Byrce or enemy; the peacock*, the chatak, and several others are said to add to their affliction, and remind them of their absent lovers. Superstition lends her aid to afflict or comfort them, by attaching importance to the throbbing of the eyes or pulsations of the limbs†.

The husband remaining from home for several years together, his wife, if she had been married very young, when she attains the years of maturity, begins to feel the power of love, and readily finds a youth on whom she fixes her affections‡, having perhaps little more knowledge of her absent husband than from hearsay. In such a state of things, the lover can seldom be admitted at home on account of the smallness of the house, and the number of relatives. She sees herself therefore reduced to the necessity of

* "Or can the peacock's animated hail,

The bird with lucid eyes, to lure thee fail?"

"The wild peacock is exceedingly abundant in many parts of *Hindustan*, and is especially found in marshy places; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the peacock is therefore always introduced in the description of cloudy or rainy weather, together with the cranes and *chatakas*."—*Cloud Messenger*, p. 29. l. 148.

† "O'er her left limbs shall glad pulsations play."

"Palpitation in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male the right side is the auspicious side, corresponding with the ideas of the *Greeks*, described by Potter, q. v."—*Ibid*.

‡ An objection very frequently started by Europeans against Hindoo poetry and songs is, that they are generally too licentious and voluptuous. To such I would recommend the perusal of the note by Mr. Wilson on line 468 of his translation of the *Megha Duta*. It is too long to quote.

visiting* him at his, to effect which, it requires a great deal of circumspection and evasive art. The female sex being generally more fond, affords a fertile source of dread from the influence of rivals. It is undeniable that such practices are immoral; but such is the fact, and nature unrestrained by education, (and the women of Hindoostan are perfectly ignorant of all knowledge, but the art of pleasing,) will positively have its headlong course. Taking all matters into consideration, the poor women of this country should be an object of our compassion rather than of our contempt. The stimulus given to India by British example, and capital employed for the education of native females, is not amongst the least of her beneficial operations. The time will come when their worth shall be duly appreciated, by the daughters of India; and then—should this work chance to be perused by them, they will sigh at the follies of their ancestors, smile at their own good fortune, and perhaps think kindly on him who has endeavoured to palliate their weakness, and bring them nearer on a level with the more blessed fair sex of other regions.

The tenor of Hindoostanee love-ditties therefore, generally, is one or more of the following themes :

1. Besecching the lover to be propitious.
2. Lamentations for the absence of the object beloved.
3. Imprecating of rivals.
4. Complaints of inability to meet the lover, from the

* “ The pearls that bursting zones have taught to roam,
Speak of fond maids, and wanderers from home.”

“ I have already mentioned that the *Hindus* always send the lady to seek her lover, and they usually add a very reasonable degree of ardor and impatience.”—Note on line 466, Wilson's *Megha Duta*.

watchfulness of the mother and sisters-in-law, and the tinkling of little* bells worn as ornaments round the waist and ancles, called *payel*, *bighhooa*, &c.

5. Fretting, and making use of invectives against the mother and sisters-in-law, as being obstacles in the way of her love.

6. Exclamations to female friends termed *Sukhees*, and supplicating their assistance; and

7. *Sukhees* reminding their friends of the appointment made, and exhorting them to persevere in their love.

* “ My fair awakens from her tinkling zone.”

“ A girdle of small bells (*चुद्रघण्टि* 𑂔𑂩) is a favorite Hindu ornament; also silver circles at the ancles and wrists, which emit a ringing noise as the wearer moves.”—Wilson’s *Mezha Duta*, p. 85, l. 514.

The use of this ornament was probably first imposed by jealous husbands to check clandestine visits, should the wives be so inclined; the sound emitted by them rendering them more liable to detection: until women using them being regarded more chaste, others were obliged to comply with the fashion to avoid aspersion of character. Thus did the Hindoos endeavour to fetter their wives, and secure their affections by such inadequate means; neglecting their moral instruction, which is the only safe barrier.

BRIEF ACCOUNT

OF

THE MOST CELEBRATED MUSICIANS OF HINDOOSTAN.



“ A happy genius is the gift of nature.—*Dryden.*

“ Invention is a kind of muse, which being possessed of the other advantages common to her sisters, and being warmed by the fire of Apollo, is raised higher than the rest.”—*Ibid.*

THE invention of all arts and sciences, as I mentioned in the early part of this treatise, has always been attributed by heathen nations to beings of superior order, of celestial origin, to demigods. These however were undoubtedly not the inventors of those arts and sciences which are attributed to them, but merely the compilers and collectors of the fruits of the industry and invention of ingenious men, who preceded them for centuries; but as the compiler centered in his own person the aggregate sum of knowledge then existing, he of course possessed a greater fund than any other individual of that particular profession which he chose to investigate, and was of course, from his aggregate knowledge of what others possessed only in parts, enabled to make comparisons of the several details, and form rules for the

whole, consistent, precisely defined and universal. It should likewise be remembered that

By improving what was done before,
Invocation labours less, but judgment more.—*Roscommon*.

These compilers of sciences, if they were powerful and wise princes, persons reputed for religious sanctity, austerity of manners, of extraordinary benevolence, virtue, wisdom, or genius, could not but be looked upon, by so superstitious and polytheistical a nation as the Hindoos, as an emanation from the Supreme Being, an *Utatar*; and their excessive fondness for fable and mythology would soon prompt them to adopt allegories, for which the genius of this people seems to have been nothing inferior to that of the Egyptians.

The Hindoos, although an idolatrous, were never so luxurious and vicious a nation, as their conquerors, the Mehomedans; most of the vices existing in this country having been introduced after the conquest. The songs of the aborigines of Hindoostan will bear comparison with those of any other country for purity and chasteness of diction, and elevation and tenderness of sentiment.

By a rule of the Mehomedan law, the women of all Cafirs or unbelievers, to which class the Hindoos belong, are to them *Hulal*, or lawful, without marriage; and since the acquisition of the country to the latter, all manner of excesses and debauchery reached their acme. The vice of drunkenness was, I am persuaded, unknown, at least of the stimulating and inflammatory class. The opium, *Bhung*, and *Dhatoora*, (the two latter of which were chiefly used by the Hindoos) are rather stupefying and sedative than irritative. There is no term, I believe, in *Sungscrit*, or tongues derived from it, for a slave or eunuch. The fear of the loss of caste, in the

want of sound religion and refined morality, acted as a very wholesome check against promiscuous and unguarded indulgence of passion, except amongst the very lowest classes of society and outcastes.

A great many of the songs of this country abound with the praises of drunkenness. These are certainly not of Hindoo origin, for the Hindoos never drank wine or spirits; and although the Mehomedan religion prohibits the use of wine, the very touch of which is reckoned polluting, very few of their monarchs and nobles have refrained from indulging themselves freely with this beverage. They know no medium: it was, and now is, drank, by such as make use of it, to excess. They never dilute their liquor with water, and in times of their prosperity, it was contrived to be made so pure and strong that it could not be drank; in which case, roast meat was a constant companion to liquor, in which they dipped the bits of roast, as we do in sauce. It was made strengthening and nutritive, by the addition of all sorts of flesh of quadrupeds and birds into the still previous to distillation. The liquor is used even now by the more wealthy Mehomedans, and is called *Ma ool lukum*.

The conquest of Hindoostan by the Mehomedan princes forms a most important epoch in the history of its music. From this time we may date the decline of all arts and sciences purely Hindoo, for the Mehomedans were no great patrons to learning, and the more bigotted of them were not only great iconoclasts, but discouragers of the learning of the country. The progress of the theory of music once arrested, its decline was speedy; although the practice, which contributed to the entertainment of the princes and nobles, continued until the time of Mehmud Shah, after whose

reign history is pregnant with facts replete with dismal scenes. But the practice of so fleeting and perishable a science as that of a succession of sounds, without a knowledge of the theory to keep it alive, or any mode to record it on paper, dies with the professor.

Amongst the most ancient musicians of this country, who are reckoned inventors, compilers, and masters of the science, we find the most prominent to be Sumeshwur, Bhurut, Hanooman, the goddesses Parvutee, Suraswutee, and Doorga, Vayoo, Shesh, Narud (the Mooni or devotee), Coolmath, Cushyup (another Mooni), Haha, Hoo-hoo, Ravun, Disha, and Urjoon. The first three and Coolmath have left treatises.

The most renowned of the Nayuks have been Gopal, a native of the Dukhun, who flourished during the reign of Sooltan Ula ood deen, and his cotemporary Umeer Khosrow* of Dehli, Sooltan Hoosyn Shurque of Jounpore, Rajah Man, Qilladar of Gualior, founder of the Dhoorpud, Byjoo, Bhoonnoo, Pandvee, Buksoo, and Lohung. The four following lived at the time of Rajah Man of Gualior; Jurjoo, Bhugwan, Dhondhee, and Daloo.

The *Gundharbs* and *Gooncars*, that is such as were eminent singers, but were not acquainted with the theory of music, are

* It is related that when Gopal visited the court of Delhi, he sung that species of composition called *Gect*, the beauty of which style, enunciated by the powerful and harmonious voice of so able a performer, could not meet with competition. At this the monarch caused Umeer Khosrow to remain hid under his throne, whence he could hear the musician unknown to him. The latter endeavoured to remember the style, and on a subsequent day, sung Qoul and Turuna in imitation of it, which surprised Gopal, and fraudulently deprived him of a portion of his due honor.

very numerous; and the following are chiefly those who had the honor of performing in the presence of Julul ood deen Mohummud Uebur, king of Delhi. Tansen was originally with Rajah Ram, and was sent to court at the special request of the king. Soojan Khan; Soorgyan Khan of Futehpoor; Chand Khan and Sooruj Khan (brothers); Tanturung Khan, the son of Tansen; Mudun Ray; Baba Ramdas, and his son Soordas, a blind moral poet and musician, the founder of the Vishnoopud, who sung

As the wakeful bird
Sings darkling, and in shadiest covert hid,
Tunes her nocturnal note.

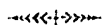
Baj Bahadoor; Chundoo; Daood; Is-haq, Shekh Khizur, Shekh Bechoo; Husun Khan; Soorut Sen and his brother Lala Debee; Neelum Prucash and Meerza Aquil, and the Veen players Feeroz Khan and Noubat Khan.

In more modern times, Sudarung and Udharung, Noor Khan, Lad Khan and Pyar Khan, Jance and Gholam Rusool, Shucker and Mukhun, Teetoo and Meethoo, Mohummud Khan and Chhujjoo Khan, and Shoree, the founder of the Tuppa, stand in high repute; and several practical musicians of both sexes are even now to be met with, who, although ignorant of the theory of music, may for extent, sweetness, pliability, and perfect command of the voice, rival some of the first-rate minstrels of Europe. Mohummud Khan and Serho Bae, amongst others whom I have heard, are living examples of superior vocal powers; and Khoosh-hal Khan and Oomrao Khan, Veen players, of instrumental execution. Good performers on other instruments are more numerous.

GLOSSARY

OF

THE MOST USEFUL MUSICAL TERMS.



B.

- Bishnpud. A species of Hindoo divine songs, p. 92
- Bageed, Bur. A species of song, vide curca, p. 93
- Bum. The bass end of a drum.
- Bunsee or Banslee. A flute.
- Byree, *m.* Byrun, *f.* An enemy. Crishnu's flute, the Pupeeha, and some other birds are thus designated by the females of Hindoostan, as being the enemies to their repose.

C.

- Charbyt. Songs in the Oordoo, comprising four couplets, p. 92
- Chhund. A sort of ancient songs, chiefly in the Sungscrit, p. 87
- Chutoorung. Songs consisting of four strains in different styles.
- 1, Kheal ; 2, Turana ; 3, Surgum ; 4, Tirwut, p. 92
- Cool. A sort of songs, p. 93
- Curtar, castanets made of wood, ivory, &c.
- Cymbals and Castanets. Jhanjh, Munjeera, Curtar, &c.

D.

- Dadra. Original songs of Boondelkhund and Bhughelkhund, p. 93
- Dholkee. A sort of drum.

Dhoon, from ध्वनि, a sound. It is used in contradistinction to Rag and Raginee: any piece of melody not strictly in conformity with the established melody is thus characterized.

Dhoorpud. A species of song on the ancient fashion. It is not generally understood or relished, and its use seems to be about to be superseded by lighter compositions, as Tuppa, p. 87

Drums are of various sorts, the chief of them are Nukara, Mridung, Tubla, and Dholkee. For their construction, &c. see the chapter on Musical Instruments, p. 76

F.

Flageolet. Ulghozuh.

Flute. Bansulee or Bunsee. The famous instrument played upon by the god Crishnu. It is seldom used, and there are few tolerable performers on it now.

G.

Gamut. The native term for this is Surgum.

Geet. A species of ancient songs, chiefly in Sungscrit, p. 87

Ghuzel. Persian lyric poetry, and in imitation of it, those in Oordoo, p. 92

Gramsthan. The first or lowest note of an octave is called *gram*, and is in some measure equivalent to our key note. The extent of Hindoo music being limited to three octaves, the notes of the lowest octave are said to belong to the *Khuruj*, or *mundar gram*, and the sounds supposed to proceed from the umbilical region, which is its *gramsthan*; those of the middle octave, to *muddhum gram*, and are supposed to proceed from the throat immediately: and the notes of the highest octave are believed to have their origin in some of the cavities of the scull or brain, and thence denominated *tarook gram*.

Griha. The key note.

Grunth. Native treatises on music.

Guitar. See Rubab, Sitar, &c.

II.

Holee, or Horee. A species of song, p. 89

I.

Instruments (Musical). These are divided into four classes :

1, "Tut;" 2, "Bitut;" 3, "Ghun;" and 4, "Sooghur."

For a description of these, vide the chapter on musical instruments, p. 76

J.

Jhanjh. Large cymbals.

Jut. A species of song, p. 91

K.

Khadoo. A Rag or Raginee, which comprises in its course only six Soors or notes.

Kheal. A species of song, p. 88

L.

Letters and Syllables, unpropitious.

The following eight letters are reckoned unpropitious, and should not begin any piece of Hindoo poetry or song, viz. **हृच्च घनधरखभ**. Words consisting of three letters or syllables, (which is the same in Nagree,) of the following sorts, are believed to be equally unlucky; 1. Those which have the middle syllable long and the first and third short, and are called "*Jugun*," as **मङ्गलिन**; 2. Those which have the two first syllables short, and the last long, denominated "*Sukun*," as **लज्जिता**; 3. A short syllable between two long ones, "*Rukun*," as **मोदनी**; 4. "*Tukun*," the two first long and the last short, as **पाताच**.

M.

Moorchhuna. A term expressive of the full extent of the Hindoo scale of music, and as this extends to three octaves, there are consequently twenty-one *Moorchhunas*, having distinct names. A *Moorchhuna* differs from a *Soor* in this respect, that, there are twenty-one of the former and only seven of the latter, so that every *Soor* has the same name whether it belong to the lowest, middle, or highest octave; whereas every individual sound through the whole range of three octaves has a distinct name when it is considered as *Moorchhuna*, by which way of naming them the octave of any particular sound has a distinct appellation. A *Khadoo Rag* for instance, q. v. extends to six *Soors* or notes; but it may comprehend within its compass seven, or eight, or more *Moorchhunas*, according to the number of notes which are repeated in another octave.

Mridung. A sort of drum, appropriately used to accompany *Dhoorpuds*, and other solemn species of music.

Munjeera. Little cymbals used to mark the time.

Muqamat Farsee. Persian music. These are said to have their origin from the prophets, whilst others ascribe them, as well as the invention of musical instruments, to philosophers. Although the *Muqamat Farsee* are originally of Persia, yet as they are now known in this country, it seems necessary to say a few words respecting them. The natives of Persia, like those of *Hindoostan*, reckon their ancient music as comprising of twelve classes or *Muqams*, each of which has belonging to it two *Shobuhs* and four *Goshuhs*. The *Muqams* being generally considered equivalent to the *Rags* of *Hindoostan*, the *Shobuhs* being esteemed their *Raginees*, and the *Goshuhs* their *Pootras* and *Bharjyas*.

The annexed table exhibits all the *Muqams* and *Shobuhs*, and thirty of the *Goshuhs*, the rest being unknown.

<i>Names of Moqamat.</i>	<i>Shobuh.</i>	<i>Goshuh.</i>
Rehavee,	Nourozi Urub, consists of 6 notes,	Buhare nishat. Ghureeb.
	Nourozi Ujum, 6 notes,	Suwara. Ghumzooda.
Hoosyneer,	Doogah, 2 Notes,	Nubate Toork. Surfuraz.
	Moohyyer, 8 notes,	Basta nigar. Nubate Coordaneca.
Rast,	Mooturaffe, 8 notes, some say 9,	Nihavunduk. Sufa.
	Punjgah, 5 notes,	Dilbur. Onje Cunal.
Hijaz,	Sigah, 3 notes,	Nigar. Visal.
	Hisar, 8 notes, some say 10,	Shuhuree. Usheeran.
Boozoorg,	Hoomayoon, 4 notes,	Ghizul. Turub ungez.
	Noohzut, 8 notes,	Buhre Cunal. Buhre uslee.
Cochuk,	Rukb, 3 notes,	Etedal. Golistan.
	Tyatee, 5 notes,	Sureer. Hyran.
Iraq,	{ Mookkalif, or Roos Iraq, 5 notes,	Jumalee. Rooh ufza.
	Mughloob, 8 notes,	Hyrt. Moatedilah.
Isfahan or Isfuhang	Tubreez, 5 notes,	Muanuvee. Pahluvee.
	Nushapooruk, 6 notes,	
Nuva,	Nourozi Khara, 5 notes,	
	Mahvur, 6 notes,	
Ooshshaq,	Zabarl, 3 notes,	
	Ouj, 8 notes,	
Zungooluh,	Chargah, 4 notes,	
	Ghizal, 5 notes,	
Boosuleek,	Usheeran, 10 notes,	
	Suba, 5 notes,	

Music. The science of. This in Sungscrit is termed *Sungeet*. The invention of it is attributed to demigods, and amongst others to *Narud*, *Sumeshwur*, *Hunooman*, and *Coolnath*. Several treatises were written and are in existence, but they are so obscure, that little benefit is to be expected from them to the science.

Musicians. These are divided into classes by the Hindoo authors, agreeably to merit and extent of knowledge.

I. *Nayuk*. He only has a right to claim this denomination who has a thorough knowledge of ancient music, both theoretically and practically. He should be intimately acquainted with all the rules for vocal and instrumental compositions, and for dancing. Should be qualified to sing *Geet*, *Chhund*, *Prubund*, &c. to perfection, and able to give instruction.

II. To this class belong those who understand merely the practice of music, and is subdivided into—

1. *Gundhurb*. One who is acquainted with the ancient (*Marg*) *Rags*, as well as the modern (*Desee*), and

2. *Goonee*, or *Gooncar*. He who has a knowledge of only the modern ones.

III. *Culavunt*, *Gundharbs*, and *Gooncars*, who sing *Dhoor-puds*, *Tirvuts*, &c. to perfection, go by this appellation.

IV. *Quvval*, excels in singing *Qoul*, *Turana*, *Kheal*, &c.

V. *Dharee*, sings *Curca*, &c.

VI. *Pundit*. This term literally signifies a *Doc. Mus.* and is applied to those who profess to teach the theory of music, and do not engage in its practice.

(*Culavunt* and *Quvval* are modern terms.)

N.

Nucta. A species of song, sung in *Boondelkhund*, &c. p. 93

Nuqaruh. A sort of large drum played upon with sticks. It is one of the instruments of the *Noubut Khanuh*.

Nay: Literally a reed, Persian. A Mahomedan musical instrument.

O.

Oodoo. A Rag or Raginee which consists of only five notes.

Oopuj. An ad libitum passage.

Oorohee. Descending scale.

Ootpunu. Origin (of sounds).

P.

Palna. Cradle hymns, p. 93

Prubund. A species of ancient songs, p. 87

Q.

Qoul. }
Qulbana. } Species of song, p. 93

R.

Rag. A Hindoo tune, p. 49 et seq.

Ragsagur. A species of composition, p. 89

Rekhtah. Poetry in the tongue called Rekhtah, set to music, p. 92

Ritoo. Seasons. The poets and musicians of Hindoostan divide their year into six seasons, and one of these is allotted to each Rag, with his Raginees, Pootras, and Bharyas. The seasons are:

Busunt,	} Comprising the months	{	Chyt and Bysakh.
Greeshmu,			Jeth and Usarh.
Burkha,			Srayun and Bhadra.
Surut,			Ashwin and Cartic.
Hem,			Ughun and Poos.
Shishir,			Magb and Phalgun.

The Rags allotted to the seasons are,

Bhyron.....	Surut.
Malcoos	Shishir.
Hindol	Busunt.
Deepuc.....	Greeshmu.
Sree	Hem.
Megh	Burkha.

Rohee. Ascending scale.

Rubab. A guitar strung with gut strings.

It is a Mahomedan instrument, and particularly liked by the Puthans.

S.

Sarungee. The Hindoostanee fiddle, a modern invention.

Seasons, vide Ritoo.

Sitar. An instrument of the Guitar species, invented by Umeer Khosrow of Delhi.

Sohla. A species of song, p. 93

Soor. A sound, the key note, and the octave alt of the Khuraj.

Soor-bhurna. To produce a sound from the throat, generally meant to sound the key note.

Srooti. The chromatic scale of the Hindoos, consisting of the subdivisions of the seven notes of the gamut into twenty-two parts.

T.

Tal. Time or measure of melody.

Thoomree. One of the more modern species of song, p. 89

Time. Tal.

Tirwut and } Modern compositions; the style said to be in-
Turana. } vented by Umeer Khosrow, p. 92

Treatise on music is called a grunth.

Tabla. Small drums. These are used two at a time, one played upon with each hand; the right is used for the treble (Zeer) and the left for the bass (Bum). It is of modern invention.

Tumboora. A stringed instrument used to prolong the key note, and fill up pauses in song.

Tuppa. One of the very modern species of song brought to perfection by the late Shoree of Lukhnow, p. 89

V.

Veen. The most ancient, extensive, and complicated musical instrument of Hindoostan. Its invention is attributed to the Mooni Narud.

Z.

Zeer. The treble end of a drum.

Zierree. A species of song originally of Goojrat, introduced into Hindoostan by Qazee Muhmood, p. 93

F I N I S.

ERRATUM.

Page 65. l. 10. *for* ' Pope's,' *read* ' Ovid's,' and *dele* ' in the Wife of Bath.'

